MILITARY CHAPLAINS' REVIEW

1974

DA PAM 165-103

MILITARY CHAPLAINS' REVIEW

MINISTRY OF MUSIC

FALL, 1974

PREFACE

The *Military Chaplains' Review* is designed as a medium in which those interested in the military chaplaincy can share with chaplains the product of their experience and research. We welcome articles which are directly concerned with supporting and strengthening chaplains professionally. Preference will be given to those articles having lasting value as reference material.

The Military Chaplains' Review is published quarterly. The opinions reflected in each article are those of the author and do not necessarily reflect the view of the Chief of Chaplains or the Department of the Army.

Articles should be submitted in duplicate, double spaced, to the Editor, Military Chaplains' Review, United States Army Chaplain Board, Fort George G. Meade, Maryland 20755. Articles should be approximately 8 to 18 pages in length and, when appropriate, should be carefully footnoted.

OUR MINISTRY OF MUSIC

In order to support and reinforce our ministry of music, a number of chaplains and musicians from different posts, along with several professional musicians and liturgists, gathered in an exciting two-day conference. The conference, sponsored by my office and held at Fort Meade, focused on the timely subject of our ministry of music to the military. This issue of the *Review* contains a partial report by the conferees.

Most of our parishioners would find it difficult to worship without music. The strange silence would embarrass both the chaplain and the congregation. Consider the impact it would make on our seasonal services such as Advent, Christmas, Easter, Rosh Hashanah, Yom Kippur and other High Holy days and festive occasions.

Most people of God, however, do enjoy music in worship. Almost every religious group has accepted rhythmical and dramatic elements of music which express faith in and love for God. Chaplains in the combat zone, during field training exercises, or on maneuvers have brought music with them in a variety of ways—audio tape recorders, hymnals, field organs, guitars, and even an occasional harmonica—to assist soldiers in their worship of God. In garrison, chapel choirs, choruses and youth groups contribute songs of praise which thrill, excite, and stir us. The Army is conducting a great bicentennial contest to select an Army hymn that will express the soldiers' desire to worship God with music.

Authentic music in worship is an intensified response by the congregation in adoration of God and a dramatic representation of God's revelation to us. Music, therefore, increases our awareness of the meaning of our relationship to God. The music which is most helpful in worship in our chapels is the kind that allows and encourages each worshipper to experience God.

Poets and musicians for centuries have pointed us to God. Over and over again the Psalmist encouraged Israel to sing praises unto the Lord. Even inanimate objects (hills, valleys, streams, rocks) were called upon to join the chorus. Israel sang victoriously after God split the waters of the Red Sea and gave deliverance from the enemy. Music graced the courts of Solomon. Music flooded the

heavens at the Nativity. We feel the power and sway of music in our worship so much so that William Congreve's lines sound almost anti-climactic:

> Music has charms to soothe a savage breast,
> To soften rocks, or bend a knotted oak.

Those whose articles appear in this issue of the *Review* contributed significantly to our understanding of music as a vital and integral element of public worship. The authors, all respected musicians, have given us a feel for the history, the context, the nature, the possibilities and potential of liturgical music.

GERHARDT W. HYATT
Chaplain (Major General), USA
Chief of Chaplains

HEADQUARTERS
DEPARTMENT OF THE ARMY
WASHINGTON, DC, *Fall, 1974*

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CHURCH MUSIC AS LITURGY

Howard J. Slenk, Ph.D.

Liturgy offers the people of God a way for worshipping God together. Clergy and church musicians show a constant interest in liturgy because they believe it is their business to offer the people of God the most suitable means of worship possible: worship suited to the glory of the God whom we adore, and suited to the needs of his people whom we serve. We believe that worship is the most typical and vital act of the Christian church, a drama that requires constant direction and improvement.

Although dictionaries define liturgy as prescribed forms of rituals for public worship, one could simply state that liturgy is what people do when they worship. Thus to call a high Anglican rite with its introits, responses, and processionals a "liturgical" service, is to imply, and wrongly so, that the spare Quaker meeting is not liturgical. Liturgy is what is done in church during public worship, be it in a storefront church, the National Cathedral, or an Army chapel.

Liturgy includes *everything* that is done in worship. Liturgy is not merely the imprisonment of the word in the context of formularies; we should reject that narrow idea; a church is doing liturgy even though it does not read any of its printed liturgical forms. We should also reject the common practice of calling liturgy those parts of a service exclusive of the sermon and the sacrament: liturgy is the whole of the service. Nor does the word refer especially to the Eucharist: the church is liturgical even when it is not celebrating communion. "Again, every church has a liturgy, whether it worships with set forms inherited from the ages or whether it worships in the freedom of the moment. The only question is whether we have the best possible liturgy; it is never whether we have a liturgy." [1]

Christians in every church will claim to be worshipping God

Dr. Slenk is Professor of Music at Calvin College, Grand Rapids, Michigan. He earned his Ph.D. in musicology at Ohio State University and is the author of *A Well-Appointed Church Music* (Grand Rapids: Eerdmans, 1961).

[1] "Report of the Liturgical Committee," in *Agenda for Synod of the Christian Reformed Church* (Grand Rapids, 1968) p. 10. The entire paragraph is a paraphrase of a paragraph from that report.

the Father, will confess the name of Jesus Christ as Savior, and recognize the power of the Holy Spirit. But there is wide disagreement as to the meaning of worship, and an even wider divergence of opinion as to what form worship should take.

One notices two extremes. One is the advocation of worship and liturgy that is predominantly God-directed—man's response to God's supreme worth. This type of worship has encouraged the *adoration* of Almighty God, the offering of praise, prayers, substance, and gifts of beauty back to Beauty's Self and Beauty's Giver. This is an important, but not the only, aspect of worship.

The other extreme stresses the God-to-man direction of worship—God's action of self-revelation directed to us, particularly in his Word. This type of worship has encouraged the instruction and exhortation of the people.

True worship, however, combines both of these elements. It is a dialogue, a dialogue between God and his people. "The Christian liturgy consists in its basic structure of a series of acts in which God addresses His people and His people address God—the people confess their sins to God, God gives to the people, the people respond with thanks and praise to God, and so forth, back and forth in dialogue." [2] This dialogue is the inherent structure of worship.

But even if men agree that the rhythm of worship is antiphonal—praise *and* proclamation, revelation *and* response—liturgies still differ widely because men differ in their ideas as to how this dialogue should be carried on. Thus we have a wide range of liturgical practices in our country. One would hope that in each faith, in each denomination, in each congregation, the events of worship are everyone's concern. One would hope not only that each liturgy is practiced and understood, but that the worshipper feels he is actively involved, indirectly, or perhaps even directly, creating the ongoing drama: the drama of the Body of Christ met to honor the Head of the Body, to hear his will for our lives, and to partake of his sacraments. There are no spectators in this drama, since all are participants. And like good drama, worship must have no overacting, no redundant lines, no obtrusive stage props, no participants who are not lost in the total action. And each liturgical event, as in drama, must carry that action forward.

Since the time of early Christendom, many liturgical events have been heightened by the use of music. There seem always to have been certain acts of worship for which man found the mere spoken word insufficient. Perhaps this is because "music,

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[2] Nicholas Wolterstorff, "The Young Person and the Liturgy," in *The Reformed Journal* (February, 1969) p. 8.

existing in time, is the art most congenial to the imagination. It participates in the 'environment' of a person's space without taking up space. As such, it does not 'crowd' belief by the risks of location or space or thing-ness. Therefore, it is most congenial to the Judeo-Christian sense for the non-spatial character of God. But because it is formed by natural organs, such as voices, brass, wood, and animal skins, it also participates in the natural, spatial world as well." [3] Robert Shaw once called music "the flesh made Word."

I feel very strongly that the main reason church music in America is such a mess today is that we have forsaken the idea of church music as liturgy, as antiphonal dialogue: an intensified response by the congregation in adoration of God, or a dramatic representation of God's revelation to us. If we are to have music in worship, it must *carry forward* the action of worship, not bring it to a grinding halt. If we believe this, then we will not use music as a signal for informing people when to rise, walk, sing, talk, or open purses. We will not insist, for variety's sake, on special numbers, which usually have no connection with the worship in progress. The use of music in such a trivial role reveals a lack of respect for the integrity of worship, as well as a failure to understand the ultimate seriousness of music as an art. Music in worship is not there to help the service go smoothly, or to entertain us. It is there to increase our awareness of the meaning of our relationship to God.

All this might be considered as an idealistic answer to the question, "When should music sound in worship?" Now to be more practical we should look at the role of God's servants who provide music for worship. In most Christian worship, this will comprise the organist, the choir, and the congregation.

With the organ, the first thing that comes to mind is the accompaniment of congregational song, an important liturgical action in almost every church. The pipes of the organ should produce a solid foundation to support the melody sung by the people. If we are to have the organ, no one should disagree that this is its principal function.

But the organ is also used as a solo instrument in worship. It is in this role that the instrument produces a great deal of misplaced sound—misplaced because it fulfills no liturgical function. Our guiding principle, you will remember, is that music should aid or lead the congregation in the worship of God. Solo organ music can fulfill this requirement. Prelude, postlude, and offertory should then be heard as God-directed music. The organist, as a

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[3] F. Thomas Trotter, "A Theology of Church Music," in *The Choral Journal* (March, 1974) p. 15.

representative of the congregation, offers a gift of beauty to God.

Much solo organ music in the service, however, does not fulfill this function. The greatest offender is the postlude, and I challenge anyone to supply us with a liturgical reason for playing the organ while the congregation leaves the sanctuary. How can the organist represent a congregation that is walking out on him? Even if one considers the liturgical function of organ tone to be merely the inspiration of the people, the postlude again fails, for no one listens to it. If, therefore, the postlude has no liturgical significance, it cannot be defended and should either be eliminated from worship, or integrated into the service.

The offertory is a second, but more subtle, problem area, for here organ tone is used to provide sound to accompany an important liturgical function: the offering of our gifts to God. Although the organ offertory could be defended with the "gift of beauty" argument, or as an opportunity to edify the congregation with beautiful music while they are passing collection plates, I suggest that a more significant liturgical activity is possible—even desirable—that would heighten the meaning of the act of giving. Perhaps a procession could be arranged using all or part of the congregation to symbolize the physical act of returning to God part of the material wealth with which he has blessed us; or using a hymn on the meaning of giving, or on the abundance of our blessings; or perhaps utilizing silence. Should the sound of coins being dropped for God's Kingdom be covered up?

This leads me to an all-out attack on any cover-up music in worship: organ interludes to accompany the ushering in of latecomers, the march of the deacons back to their pews, or the walk of the minister from pulpit to door. When there is music instead of silence in the service, it must be a contribution to worship, not an interlude to cover up the collecting of wits or money.

The third solo role of the organ is the prelude. Here most of the congregation are in their seats and are able to listen. Usually the prelude is a ten-minute medley, nudging troubled twentieth-century minds into moods of reverence, muffling entering footfalls, and ending with the arrival of the minister. If we agree that all church music should be liturgically significant, then we should look for ways in which the prelude can be integrated into the service. The Lutheran practice of playing a chorale prelude on the opening hymn or a theme hymn of the service is one possibility.

The suggested changes may sound like rather radical, impractical suggestions. But if we are to have music in our services, and I am not at all convinced that we *must* have it, then it should be consistent with our ideas of worship. I make a passionate plea

for mind in church music, that the sounds of our organs and choirs may reflect thought, rather than the unthinking acceptance of meaningless, empty traditions.

When should the choir sing?

An important function of the choir is leadership in congregational singing. Many church choirs are so preoccupied with preparing an anthem each week that there is no rehearsal time left for the preparation of the hymns. A choir that has rehearsed the correct tempo, phrasing, and dynamics of a hymn will lead and excite a congregation. Organist and choir working together can make congregational singing a liturgical climax. Our rich inheritance of psalms and hymns deserves this weekly care and attention.

The choir will also sing alone. If this event is to be an integral part of the service, then the anthem is not going to be the most important contribution our choirs can make. For the anthem degenerates far too easily into a type of special music, sung at a particular service because the choir has been working on it for a few weeks and it's time for them to sing again. If choral music is to carry forward our worship, then it will do this most effectively if the choir sings one or more items in the actual order of worship: a call to worship, a prayer response, or a reflection on God's law. There is absolutely nothing "special" about this music, for instead of entertaining the worshipper, the choir is representing him.

This does not suggest that the anthem must be eliminated. The anthem can contribute effectively to worship if it has an organic relationship to the rest of the service, such as a sermon anthem, or one that asks for forgiveness after the reading of the Law, or one that celebrates a season of the church year. The text and music of the anthem, the place of the anthem in the service, and the way in which it is sung should all reveal that someone has taken the trouble to think about its role.

I repeat the plea for mind in church music, in order to introduce a second question: "Who should perform the music?" This is a problem in all congregations, but especially for military ones, I would assume, where there is a great diversity in the make-up and background of the worshippers. How does one serve a military congregation made up of Methodists, Lutherans, Anglicans, Calvinists, and Baptists?

Church music must be an honest expression of those worshipping. It should be the native breath of the people gathered together on Sunday morning to praise God. By this I mean that it has to come out of and represent the congregation. No importation of this or that guest star, no packaged services sent around

by this or that publishing house, no group activity organized by some traveling worship team. If we want church music to be an honest expression, an intensified response by a congregation in adoration of God, then that means no "imports."

Music coming honestly out of most congregations will of necessity be diverse in style. And even more diversity will be found in a music program in a military chapel. There are several warnings here. The inevitably diverse musical styles should be made an integral part of an order of worship that is faithful to the basic tenets of Christianity which all Christians accept. We should not on one Sunday create a "black" service, the next Sunday act out a Jewish Passover, and the next select all the music from the high Anglican rite. Unfortunately, in the publications coming from religious publishing houses nowadays, I notice a trend towards the pushing of material that encourages this type of spectator worship. These religious expressions, profoundly meaningful in their own settings, when so transplanted become little liturgical plays which we can watch, enjoy, and learn from perhaps, but our experience will not be worship. This is not what we mean when we call worship a drama.

Now that we have explored the when, who, and a little of the what of music in worship, it might be well to remind ourselves of the basic guidelines. Whether we like the term or not, ours is a "ministry of music" on Sunday. "Ours" means all of us: church musicians, clergy, and congregation. It is our responsibility to see to it that music broadens the exercise of our ministry as God's people, and not be the intrusion that it so often is today. An intrusion—historically, because many of us have turned our backs on the music of our great traditions; liturgically, because there is so much misplaced sound in our services; professionally, because church music is so often ill-performed; visually, because many congregations can only be distracted by the displays that parade as church music; and artistically, because so much of the music heard in church is not art, but trash.

The guidelines that have been suggested here are these: first, all church music must have an organic relationship to the structure of the service. Second, this significantly placed music must be executed honestly by the congregation and its representative. And third, before its placement, before its playing, the music we choose must be honest in its compatibility with our ideals of worship. If we demand honesty, then the notes on the printed page, no matter how simply put together, will represent a mind striving for an artistic and religious ideal, not a hack appealing to a mass market.

In our ministry of music, we must humble ourselves before

the great minds of the past, before beauty, and the rigid discipline needed to create it, but above all before God, who demands of us our best in his service.

FOLK AND POPULAR MUSIC IN WORSHIP

Thomas O. Parker

When the Second Vatican Council issued its *Constitution on the Liturgy* in 1963 and announced the Church's intention of revising the worship of Roman Catholics "to meet the circumstances and needs of modern times," [1] a thoughtful observer might have foreseen that a difficult period of transition was ahead. When the Latin language was made optional and when congregational participation was made a priority, the difficulties began in earnest for the church musician. But most of the controversy in Catholic Church music has been stirred by the arrival of the guitar in the sanctuary. Songs written in the popular American folk style seemed to spring up like weeds in the sixties, and soon almost every church had a "folk Mass." This folk Mass, for better or worse, shows every sign of becoming an institution.

In this article I will attempt to present some facts about this style of music which would be helpful to clergymen seeking to understand and regulate it. I have been involved in writing and playing liturgical folk music since 1966; my experience has been almost exclusively in the service of the Roman Catholic denomination, and this article is written from that viewpoint. I hope that chaplains of various denominations will be able to draw conclusions about the suitability of folk music for their own services. I am currently music director of a parish in suburban Virginia; I play organ and direct the choir at the Sunday Masses, and play guitar at the Saturday night prayer meeting.

Although I have had some classical training as a musician, I enjoy the folk style of music very much and would like to see its use in worship continue to grow in refinement and sophistication. I have been more amused than taken aback by many of the references to folk music in journals of music and worship. Many of the detractors of "hootenanny Masses" do not seem to understand the style at all, and their railing against the "senseless and mono-

[1] Second Vatican Ecumenical Council, *Constitution on the Liturgy* (Washington, D.C.: National Catholic Welfare Conference, 1963) #3.

Mr. Parker serves as Instructor of Guitar and Folk Music at the Institute of Liturgical Music, Catholic University, Washington, D.C. He is also organist and choirmaster at Blessed Sacrament Roman Catholic Church, Alexandria, Virginia.

tonous strumming of inane ditties" suggests that they have heard only the very crudest and most juvenile performances of liturgical folk music. Of course there is no excuse for blatant amateurishness: I think that every pastor has a duty to insist that any music done in his church be performed with skill and dignity. I have a good idea what the "inane ditties" were, and they offend me too.

But I think that the most harm to the cause of liturgical folk music has been done by its uninformed and insensitive supporters. There are many among the clergy who seized upon folk music as a panacea which would transform surly, unresponsive congregations into the smiling people of God. Untrained, unguided high school students have been pushed in front of well-educated congregations. The guitar, a very quiet instrument with a thin tone, has been expected to support the singing of hundreds of people, though amplified by the most primitive public address systems. The wounds caused by such abuses must be remedied.

I would like to approach the problem of folk music in church with some positive suggestions. I will not try to answer the endless arguments of the critics—nor will I try to correct the suggestions of proponents who calmly suggest the songs of Bob Dylan as the ultimate in liturgical suitability and tangle the folk musical style inseparably with radical politics and counter-culture philosophy. I will attempt to set forth some criteria to help chaplains determine whether folk music is appropriate in a given pastoral situation. I will also suggest some steps which can be taken to improve the performance of folk music in existing situations.

Perhaps I should clarify some of my terms to begin with. I habitually speak about liturgical folk music. I use the term *liturgy* to refer primarily to the Eucharist, the celebration of the Lord's Supper, which is the chief public worship of the Roman Catholic Church. But by liturgical I also mean a style of music that is suitable for any type of public worship, especially in churches which follow a fixed ritual. By folk music I mean—very loosely—a style of music characteristic of the United States, accessible to amateurs, informal in tone, usually accompanied by unamplified stringed instruments and more or less perennially popular for gatherings of ordinary people. Folk music enjoyed fad popularity during the early sixties, but many of the performers who gained recognition at that time, for example, Pete Seeger and Maybelle Carter, had been singing their songs for years. The roots of this kind of music go back to English, Irish, Scottish and Black folk music.

Perhaps the first question that must be addressed is: Why use folk music in church? The most satisfying answer, in my mind, is: to get people to sing. In the worship of the Roman Catholic

Church after Vatican II the participation of the congregation in the singing at the liturgy is given very high priority; as the *Constitution on the Liturgy* decreed:

> Bishops and Pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs. . . .[2]

But it should be obvious to anyone that a congregation of untrained singers are not going to be able to sing just any music that is set before them. Even simple melodies written by trained composers sometimes fall flat. What music can a congregation handle? They will be able to join together in singing a style of music that is so familiar that singing it is effortless and enjoyable. To quote the French liturgist and composer Joseph Gelineau:

> In practice, every liturgical celebration is carried out by an assembly in which the majority are at home with some particular musical idiom. Now singing is a ritual action which has to be performed by the co-celebrants. Hence liturgical singing has to make use of a musical idiom which is within the powers of those who are engaged in worship. . . . The melody and rhythm, the relation of words to music, should be familiar enough to ensure that nobody feels himself excluded from the singing or distracted from the sacred action by being made to feel that he is an outsider.[3]

In order that all may join in the singing with confidence, the musical materials used in the liturgical settings must be so familiar as to be subliminal. The intervals used in the melody and the rhythm of the song must be the sort of thing that the ordinary participant has sung and heard all his life. In this sense, any music used for congregational participation must be "folk music," whether it is accompanied by a pipe organ, a full orchestra, or a single guitar.

The fullest treatment of this question is found in the book *The Performing Audience* by the Dutch theorist Bernard Huijbers. Huijbers calls this sort of music, intelligible by everyman, "elemental music." [4] He does not say that congregational music must be banal, or that only adaptations of folksongs may be used; rather, Huijbers suggests that composers writing for the liturgy construct their music out of patterns of notes and rhythms which are prevalent in the living musical culture of our time. Composers should learn to write for the congregation as they would for any musical instrument with specific limitations and characteristics. He gives as an example of such a familiar pattern of intervals the notes "Sol-La-Sol-Mi"—the opening notes of "Silent Night." Suc-

[2] *Ibid.*, #114.

[3] *Voices and Instruments in Christian Worship* (Collegeville, Minn.: The Liturgical Press, 1964) pp. 130–131.

[4] Cincinnati, Ohio: North American Liturgy Resources, 1972, pp. 9–31.

cessful music for participation has used such melodic patterns over and over without their ever becoming trite; they are only raw materials, and can be used skillfully or clumsily.

If we examine the store of vernacular hymns which have been used successfully in the Protestant churches of Europe and America, we can easily see this principle put into practice. The sturdy familiar melodies such as "Old Hundredth," "A Mighty Fortress," and "Now Thank We All Our God" mostly date back to the sixteenth century when reformers were concerned with putting together music for their congregations to sing. Some collections of metrical psalms, such as Symon Cock's *Souterliedekins* of 1540, were set to folk melodies already in use by the people; others, like the *Genevan Psalter*, contained melodies written by classically trained musicians such as Louis Bourgeois who deliberately imitated the style of folk song.[5]

Because our culture is, generally speaking, the descendant of the European culture of that time, the same songs and hymns still tend to work. Our denomination has welcomed them with open arms in the last decade. It is always disappointing for a musician to find out that one of his favorite melodies doesn't succeed with the congregation. I have had this experience with the Latin hymn *Pange Lingua*, which works out rather well in translation and should be familiar to Catholics since it was used in the old liturgy. However, its Phrygian mode melody, though simple, is just too unfamiliar to twentieth century ears. Much more involved tunes, on the other hand, are sometimes picked up readily by a congregation if they utilize familiar material. For example, the Joe Wise setting of the Eucharistic Acclamation "Christ has died," although it has irregularly shaped phrases and a range that is theoretically too wide, is becoming almost universally known and sung.

The Washington area composer, Floyd Werle, frequently presents services with his own contemporary style music. Although the congregation may have never heard any of the hymns and responses before, Mr. Werle is able to evoke good participation without ever rehearsing the music beforehand. He has written his music so that the congregation repeats it phrase by phrase after he sings it, and then repeats a whole verse. The musical materials he uses are striking and interesting, yet so accessible that people pick up the tunes instantly. However, I doubt if a less skillful composer could avoid banality and succeed so well within this framework.

To summarize: all music for use by a musically untrained congregation, if it is going to succeed, must be "folk music" in the

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[5] Gustave Reese, *Music in the Renaissance*, revised ed. (New York: Norton, 1959) pp. 355ff; 358ff.

sense that it uses as musical raw materials melodic and rhythmic patterns found in the music that the ordinary man listens to and sings. This musical raw material can be used by a poor composer in a banal and insipid way, but it can be used also by a good composer with freshness and interest.

Now it is another question entirely whether a congregation should be accompanied by a guitar or the guitar-based string band. This guitar accompaniment is generally used for music which uses some more specifically American stylistic elements such as rhythmic syncopation and the "swing" subdivision of beats. Nevertheless, successful congregational hymns and folk songs will usually share the same general elements of rhythm and melody. In fact, many a piece accompanied by guitar fails as congregational music because of awkward intervals or unfamiliar rhythms.

How can we determine when this guitar-based, lively style of accompaniment is appropriate for religious services in our country today? The Catholic Church's documents on music do not answer this question in detail:

> No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people.[6]

However, the pamphlet *Music in Catholic Worship* by the Bishops' Committee on the Liturgy does furnish some more specific guidelines to help pastors and musicians determine what music is suitable for service use. According to this pamphlet, three judgments must be made about a work of music to evaluate its usefulness: the musical judgment, the liturgical judgment, and the pastoral judgment.[7] This is a handy framework with which to proceed.

First of all, music intended for use in worship must be good music. Otherwise it is not authentic as a human sign. *Music in Catholic Worship* is careful to point out that we should not make hasty value judgments about an entire musical style. We must attempt to determine what is good and bad within a given style, accepting legitimate characteristics and idiosyncrasies for what they are.[8] Every style of art has its distinctive strong points and limitations; we do not look for terseness in Dickens' novels, nor attention to detail in Monet's paintings. Neither should we demand extended development of musical ideas and harmonic sophistication from folk music.

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[6] *Instruction of the Congregation of Rites on Music in the Liturgy* (Washington, D.C.: United States Catholic Conference, 1967), #9.

[7] The Bishops' Committee on the Liturgy, *Music in Catholic Worship* (Washington, D.C.: United States Catholic Conference, 1972) #25.

[8] *Ibid.*, #28.

However, we can certainly expect folk musicians who play in church to be in tune and well rehearsed. Their performance should have sensitivity and variety. The songs they play should be free of commercial banality and awkwardness.

The musical judgment should be made primarily by a trained musician. Every church that has a music program should have a music director who is competent to supervise what goes on, and his judgment should be respected. However, any pastor who wants to have folk singing in his church or chapel should make an effort to develop an appreciation of the folk style. Some churchmen and musicians have never really heard any good quality folk music and judge the entire style by what they hear on the AM radio. Some music lovers flatly refuse to admit that there could be any such thing as esthetically satisfying folk music. But almost any musician or music lover who is at all open minded will readily appreciate fine folk music once he is exposed to it. I recommend the early records of Joni Mitchell and Joan Baez to beginning folk listeners; I will include some selected discs for listening in my bibliography.

I would hope that liturgical folk music can grow to emulate the best in the American folk style, and not be content to remain at the level of the shallow and commercial. Traditional folk hymns such as "Wondrous Love" can provide a model of noble simplicity to counter the more mannerist excesses of contemporary folk singing.

One musical question that is coped with too seldom is: Can the instrumentation used at some folk Masses really support the singing? This is especially a problem where folk Masses draw large crowds to dry auditoriums. A group of up to 50 people in a good resonant room can be led by one good acoustic guitar with steel strings, but a group of 25 or 30 is more comfortable. Two guitars might handle up to a hundred people. Add a string bass and a tambourine (or a *tasteful* drummer) and a congregation of a couple of hundred could be supported—again, in a good resonant room. But with more people than that, amplification will be necessary. The guitar is a chamber instrument; only the most expensive guitars put out any volume of sound and even they will not carry in a dry room.

It would seem that, ideally, amplification should *never* be used in church music. In a resonant building even a soloist should be able to project freely. The guitar is a fiendishly difficult instrument to amplify, and this complicates the problem: what is likely to come through the speakers is the clicking of picks and strings, the squeak of fingers, and the constant bump of microphone stands.

I feel that the pipe organ is still the ideal instrument for accompanying large congregations. The guitar is an intimate instrument and is most at home in small group worship and at prayer meetings.

The electronic instruments of a rock band can easily put out enough volume to support mass singing, but such instruments are difficult to control, subject to noisy mishaps, and rather too high-intensity in nature for formal worship. Besides, the type of sound produced by speakers is more harsh and percussive than that produced by pipes. A loudspeaker, like a snare drum, is a vibrating membrane.

Now, so far we have concluded that music for worship, whether it is folk style or more formal, must have integrity. A good music director who can appreciate informal music would be a big help in any situation. Another practical aid for better quality music is being furnished by Catholic University, which has a once-a-week program for amateur and professional musicians called the Institute of Liturgical Music. Guitarists, organists, singers and choirmasters are taught the elements of liturgy, along with theory, sight-singing and instrumental classes where needed.

The Bishops' Committee's statement also recommends that a *liturgical* judgment be made about music: the music must be compatible with the spirit of worship and appropriate for the specific ceremony and part of the ceremony for which it is intended.

The use of music at the Roman Catholic liturgy presents a special problem because the singing of some parts of the Mass is only part of a larger ritual and does not stand by itself. An anthem sung by a choir will no doubt reflect the general theme of a given Sunday, but it is a self-contained musical unit. At the Catholic liturgy the "Gospel Alleluia" or the "Holy, Holy" is an acclamation, a vocal response to something else, an element of a much larger whole. Now a response cannot overshadow the ritual to which it is a response. Even the best celebrant or deacon cannot make the prayers and readings dramatically convincing if the musical acclamations, which are supposed to flow directly from the action, are out of proportion in length, excitement, or intricacy.

The application of the liturgical judgment will affect folk music in several ways. The instrumental accompaniment must not dominate the music, especially at the singing of those acclamations and responses which make up an integral part of the ceremony. Introductions to these should be brief or nonexistent. For the processional hymns and music used at periods of reflection, the instruments may take a more prominent role. But more basically, the use of music at a folk Mass must match the tone of the liturgy:

loud or virtuosic accompaniments or overly exuberant songs will overshadow the eucharistic action itself.

Finally, there is a *pastoral* judgment to be made about folk music. To make a pastoral judgment concerning the suitability of music for worship, the minister and musician must together consider the whole community of worshippers and ask: "Will this musical style enable my people to express their faith in a lively, meaningful, unaffected way?"

Here I think that pastors should look for ways to allow people to express the unity they have in Christ as well as the diversity with which God created them. Some churches have had their congregations divided almost irreconcilably along musical lines. It sounds good on paper to offer people the opportunity to worship with the style of music with which they feel most comfortable, but the result is often that "folk Mass" churchgoers have little contact with "organ Mass" churchgoers, and polarization takes place. Without the needed balance of different opinions, services become caricatures: The organ Mass gets lifeless and routine—"stodgy" in the eyes of the folk-lovers; the folk Mass grows sprawling and undisciplined—the "hippy" Mass in the eyes of outsiders. I won't pretend I know how to unravel this situation. However, I would like to propose what I would consider to be a model program for utilizing different styles of music in a church or chapel.

In my dream parish, the main Sunday service or services would be accompanied chiefly by organ and ornamented tastefully by a choir. The music would consist of hymns and acclamations in a conservative style; the emphasis would be on the unity of believers. Folk-style pieces accompanied by guitar or piano would be presented occasionally as solos for meditation, but the folk instrumentalists would not attempt to accompany the singing of all.

A Sunday or weekday evening service would be non-liturgical and evangelical in character, built around a sermon and lots of lively, folk-popular style music. Here even a rock accompaniment would be appropriate. At such a service there would be no danger that the loud, exuberant music would upset the delicate balance of the liturgical drama. The music could rightly be the center of attention.

Small group scripture-prayer celebrations or liturgies during the week would serve the needs of sub-groups within the parish: the young, the old, children, young couples, etc. At these more intimate, informal services, guitar accompaniment would probably be accepted by almost anybody. I know from experience that even the oldest parishioners who come to our charismatic prayer group

on Saturday nights thoroughly enjoy the guitar music and folk songs.

The complete parish music program would also include choir concerts, organ recitals, folk concerts, and whatever other programs the parishoners and musical staff are capable of. Most good organists know long concert pieces which are out of place at a liturgy but which, presented in concert surroundings, would truly give glory to God and edify his people. Folk musicians, too, would welcome an opportunity to let their talents shine forth.

America has had a long tradition of using folk music for religious expression, from William Billings to modern Gospel music. As our congregations in the liturgical churches begin to assume a more active role in their worship, they, too, will bring folk elements to the service—but as St. Paul said to the Corinthians, "Let everything be done decently and in good order."

Recommended Reading and Listening

The Bishops' Committee on the Liturgy. *Music in Catholic Worship*. Washington, D.C.: The United States Catholic Conference, 1972.

Gelineau, Joseph, S.J. *Voices and Instruments in Christian Worship*. Translated by Clifford Howell, S.J. Collegeville, Minn.: The Liturgical Press, 1964.

Gutfreund, Ed. *With Lyre, Harp, and a Flatpick: The Folk Musician at Worship*. Cincinnati, Ohio: North American Liturgy Resources, 1973.

Huck, Gabe, ed. *Simple Gifts*. Volume I. Washington, D.C.: The Liturgical Conference, 1974.

Huijbers, Bernard, S.J. *The Performing Audience: Vernacular Liturgy and Musical Style*. Translated by Ray Noll, Thomas Fuechtmann, and Dan Onley. Cincinnati, Ohio: North American Liturgy Resources, 1972.

The Liturgical Conference. *Crisis in Church Music?* Washington, D.C.: The Liturgical Conference, 1967.

Records:

Floyd Werle: The Now Faith. Murbo MCS 6017. Available by mail from the Bourne Company, 1212 Avenue of the Americas, New York, NY 10036.

The Word of God: New Life. Privately pressed. Available from the Communication Center, PO Drawer A, Notre Dame, Indiana 46556.

The Western Wind: Early American Vocal Music. Nonesuch H–71276.

Joan Baez: The Joan Baez Ballad Book. Vanguard VSD–41/42.

Various artists: Will the Circle be Unbroken. United Artists UAS 9801.

Joni Mitchell: Song to a Seagull. Reprise 6293.

BLACK WORSHIP

By Father Clarence Joseph Rivers

DISTINGUISHING FEATURES

Being an extremely rare bird, a black Roman Catholic priest, I am frequently asked, "Why aren't there more black Catholics?" There are obviously many reasons; but the most significant one is that the average black person, though attracted by our elaborate ceremonies, nonetheless finds the total atmosphere of our worship "too cold," "without feeling." He would find the same fault with mainstream white Protestant worship. For although the form and structure of black Protestant worship has not in 200 years differed greatly from that of white Protestant worship, distinguishing features do nonetheless exist apart from form and structure. Among these are a lack of Puritanism and a difference of perspective.

A LACK OF PURITANISM

The lack of "warmth" and "feeling" that blacks have sensed in white churches, far from being imaginary, is a deliberately imposed ideal of a Puritan (or Jansenistic) culture. Puritan indoctrination leads the average churchgoer to believe that his ideal is to become "angelic," to be above human emotions, especially pleasurable ones. Puritanism discourages "warmth" and "feeling" and "enjoyment."

A common saying, for example, that describes intense pleasure goes as follows: "I enjoyed that so much it was a sin." You see, pleasure is sin! I remember hearing a priest correcting a young lady for saying that she enjoyed Mass. "We don't go to church to be entertained, do we?" I always reply by pointing out that the opposite of entertainment is boredom. Do we go to church to be bored? Of course not. But Puritan indoctrination has taught us that only the painful is really beneficial. In a television dog food commercial, a dog is pictured greedily gulping down some rare

[1] Reprinted and adapted for use from *Military Chaplains' Review*, Vol. 1, No. 1, January, 1972.

Father Clarence Joseph Rivers is a priest of the Archdiocese of Cincinnati and a noted Catholic liturgical expert in America. Among his published works are the books: *Reflections* and *Celebrations*.

vintage dog food. A mother explains to her son how good this delicacy is for the dog, to which the little boy responds, "If it's so good for him, why does he like it so much?" You see, the little boy had already learned the first teaching of Puritanism, namely, that only the painful and difficult are really beneficial.

Because Afro-Americans have been isolated so much from mainstream social and cultural influences, and because they have not been predominantly of the middle class, they have been less influenced by the disease of Puritanism than their white brothers. In worship this has been manifested in several ways. The emotional, for instance, has not been considered the opposite of the spiritual. Quite to the contrary, a preacher who failed to move his congregation "did not have the *Spirit* with him"; a singer who performed without feeling "lacked soul." In the original biblical concept of the spiritual, the spirit or soul is the life principle, the source of life and liveliness, of dynamism and movement, of motion and emotion. That which is unmoved and unmoving is not spiritual; it is dead. To be spiritual is to be alive, to be capable of movement and of responding to movement. It should be clearly understood, however, that there is no separation between either the spiritual or the intellectual and the emotional. Make no mistake, a congregation will not suffer long sermons "that say nothing," sermons without intellectual content. But intellectual content must always be informed by soul, by a spirit that has the power to move and to evoke movement, i.e., emotion. Not fearing the emotional, blacks have not feared highly rhythmic music, or the tendency to improvise musically. As a result, the black American churches have been one of the richest sources of popular music that we know. They have developed many styles in addition to the traditional styles of Protestantism. Consequently, the black man will unconsciously expect a greater variety of styles than is normally available in the average white church; he is likely to be bored by the relative monotony of the music in such churches.

Just as the lack of Puritan restraints in black churches has allowed for much musical improvisation and creativity, so also it has allowed for greater spontaneity elsewhere. The black congregation is not a passive, silent, nonparticipating congregation. It participates by responding with its own interjections and acclamations, with expressions of approval and encouragement—when the soloist and choir sing, when the scripture is read and when the sermon is preached.

Doesn't this lead to disorder? No. It is "ritualized." The people have a sense of when and how to respond in ways that would no more disrupt a church performance than applause would inter-

rupt a politician's speech or laughter a comedian's monologue. On the contrary, the deadly silence of an unresponsive congregation is the feared, disabling enemy.

A related area of spontaneity is the lack of rubrical rigidity. Even in updated and reformed Roman Catholic law concerning worship, there is an insistence that a priest may not make the slightest change in the service that is not sanctioned by law. And this kind of nonsense begets arguments over whether the "Amen" at the end of the Canon can be sung more than once, since only one is indicated in the official books. A black preacher, however, may ask a congregation to repeat a whole song either because it was done exceptionally well (and they would want to savor it) or because it was not done well enough (and the song had not yet achieved its purpose).

A final area of difference is in the manner of preaching styles. A lack of Puritan restraint has allowed a dramatic, dynamic, even flamboyant style to be incorporated in the worship service, a style which is most effective when it is rich in word play and poetry, and when it is delivered with a sense of rhythm and music.

A DIFFERENCE OF PERSPECTIVE

When the American slaveholder encouraged Christianity among his slaves, believing that this would help keep them "pacified," he mistakenly believed that his slaves would interpret the Gospels in exactly the same way that he did. Quite to the contrary, black men have always had their own—perhaps unconscious—understanding of the Scriptures, even when, superficially, they pretended, for the sake of survival, to understand things only in the way that their masters approved. A humorous poem by Paul Laurence Dunbar points to this two-faced survival technique. In the poem the preacher insists that he is not preaching discontent but Bible history. He also insists that God's truth doesn't change. If it was true then, it's true now! And so we have always had a black perspective, a black theology.

The concept of "salvation," for example, has never had a purely other worldly meaning. To an enslaved people, deliverance was a necessity in this world. The slaves saw themselves as "the children of Israel," suffering under the yoke of oppression in Egypt. And when they sang, "Go down Moses, Tell old Pharo to let my people go," Pharo was not some far off historical figure. Nor was their hope of deliverance only for some pie-in-the-sky, for they also sang:

> I'll tell you fellow members
> Things happen mighty strange,

But the Lord was good to Israel
And his ways don't ever change.

Even today in the renaissance of black theology, the theme of liberation is central. At present when many white congregations are expressing the wish that their pastors would stay away from political and social concerns and stick to the Gospel, it is very unlikely that very many black congregations would conceive of the Gospel apart from social concerns. It would not occur to black congregations to think that Martin Luther King had stepped out of his role as preacher when he became socially involved. As in the prophetic tradition of the Old and New Testaments, acts of worship divorced from lives of social concern are an abomination in the sight of God:

> The blood of your sacrifices disgusts me
> And the smell of your incense sickens me.
> I am tired of that jangling noise that you call singing—
> But when you have turned yourselves toward righteous living,
> When you have decided to help the oppressed,
> And to be generous to the orphan
> And to take the part of defenseless widows,
> Then come to me;
> And though your sins be as scarlet
> They shall be made as white as snow.
>
> (Isaiah 1)

> Take the case, my brothers, of someone who has never done a single good deed but claims that he has faith.
> Will that faith save him?
> If one of the brothers or one of the sisters is in need of clothes and has not enough food to live on, and one of you says to them, 'I wish you well; keep yourself warm and eat plenty,' without giving them these bare necessities of life, then what good is that? Faith is like that: if good works do not go with it, it is quite dead.
> This is the way to talk to people of that kind:
> 'You say that you have faith and I have good deeds;
> I will prove to you that I have faith by showing you my good deeds—now you prove to me that you have faith without any good deeds to show.'
>
> (James 2: 14–18)

> If a man who was rich enough in this world's goods
> Saw that one of his brothers was in need,
> But closed his heart to him,
> How could the love of God be living in him?
> My children, our love is not to be
> Just words or mere talk,
> But something real and active.
>
> (1 John 3: 17–18)

> If you come to the altar and there remember that something separates you from your brother, go first and be reconciled to your brother and then return to the altar.
>
> (Matthew 5: 23–24)

THE PRINCIPLES OF CATHOLICITY

The note of catholicity, i.e., of universality, of openness to all men of all cultures, seems to be an attribute of most religions—in theory. In practice most religions become so identified with particular cultures that it is frequently difficult to distinguish basic religious principles from their particular cultural expressions. For example, the average religious person thinks that there is a "religious music" as opposed to "secular music." And even after it has been factually demonstrated that the music that he thinks of as religious actually had its origin in alehouses, dance halls, and the courts of the Renaissance princes, he still finds it difficult to accept contemporary religious music which comes from so-called secular sources. In other words he has identified religion with very particular cultural expressions.

Now, however, the attempt must be made to enlarge the scope of such a man both because practical circumstances and religious principle (the obligation of catholicity) required it. Practical circumstances require it because there is no possibility for separate but equal facilities for every cultural inclination to be found in the average congregation. Religious principle demands it clearly in the injunction, "Preach the Gospel to every nation"; to be catholic is thus a principle which no Christian church can legitimately deny. (If you tend to think of catholicity as particularly Christian, I would remind you that our origins were Jewish, and that long before there was a Christian, there was a Jewish aspiration toward catholicity: "My house shall be a house of prayer for all nations.")

The social pressures now exerted upon the military chaplain to make the worship of his congregation more catholic brings religious ideal and practical necessity together. Indeed, the congregation that fails to demonstrate its openness to all cultures says in fact that it is not open to all men. A congregation's invitation to "outsiders" must be considered contradictory, if implied in that invitation is the proviso that the invited guest must leave half of himself, namely his culture, at the church door.

SOME PRINCIPLES FOR ADAPTATION

Both in accordance with the principle of catholicity and in accordance with the practical military circumstances, no particular style ought to be considered *the* religious style of the worshipping congregation. Instead a variety of styles ought to be available on equal footing for the congregation.

No attempt should be made to create a "black" service, distinct from other services; such an effort would likely produce a cari-

cature of a black religious experience rather than authentic black expression. Whites would not take it seriously, but would tend to treat it as a diversion. (This danger, namely, that Puritanical persons would treat enjoyable black expressions as less than serious, will always be present, but the danger may be minimized if the enjoyable expression is given in a context which such persons are likely to take seriously. For example, when recording some of my music with a Jazz accompaniment, I have found it helpful to introduce each piece with a commentary that sets a serious tone for each piece.) Blacks would be turned off if the service did not have the quality of authenticity. They would be deeply offended if they sensed that whites did not take black religious expressions seriously.

Chaplains, and all who assist in the formulation of the service, should become familiar with the elements of the black religious experience. This could be possible through live involvement, or through the media of recordings, films, and video tapes.

It might be possible for the military to put together an educational package of films and recordings that would give chaplains and their co-workers a taste of the black church experience. For neophytes, this might be better than the live experience, since nonessential elements might tend to obscure the essential ones in the imperfect live experience. Another possibility is workshop sessions where chaplains might participate in the elements of the live experience under the guidance of experts.

When introducing the congregation to elements of the black religious experience, the chaplain should do so without apology and do it well; amateurish imitations would produce the kind of caricature that I mentioned above.

Would it not be possible for the military to put together one or more traveling worship teams who could help chaplains and their congregations learn the skills, get the feel of, Afro-American worship? Chaplains could invite black preachers to preside on frequent occasions. A list should be made of the best ones throughout the country. Perhaps they might even be presented occasionally by recording. Black choirs could be invited not only to perform but to work together with chapel choirs. Chaplains could employ the services of organizations like the National Office for Black Catholics, which is trying to set up facilities to assist in making churches relevant to the needs of black people (and indirectly to the needs of all people).

In making military chapel worship services relevant to the needs of black people, chaplains will indeed make them more relevant to the needs of all people. For all of us who have been shackled by the chains of Puritanism, long, at least unconsciously,

to be free; we wish to be allowed to act as human beings and not forced to act as someone has imagined that angels must act.

For the past couple of years I have been traveling around the country with a program entitled, "Soul: An Antidote for Puritanism." Our message has been received the most enthusiastically by middle-aged, middle-class whites who have been longing to be told that it's all right to be human, that it's all right to unfetter their souls. I believe that it is possible for Afro-Americans to help "save the souls of America" in the very deepest sense of that phrase. The military chaplain, by understanding the Afro-American worship experience, can make a significant contribution in leading the way.

THE IMPLEMENTATION OF MUSIC IN WORSHIP: A CONCEPT OF WORSHIP AND MUSIC AS AN ART

Robert Twynham

INTRODUCTION

The purpose of this paper is to show the relationship between worship and art, specifically the art of music, and to show how the two can join together to create the contemplative transcendental experience. Some consideration will be given to the practical application of the various components of the worship service, and a short section will deal with the implementation of ecumenical services.

I

A. THE MEANING OF WORSHIP

Worship, in the Christian context, is by nature a communal act. A single individual may give praise; a community worships.

> A man is a Christian because through the Christian community he has met Jesus Christ, heard his word in invitation, and responded to him in faith. Christians gather at Mass that they may hear and express their faith again in this assembly and, by expressing it, renew and deepen it.[1]

This is the essence of worship. All other forms of worship, i.e., the proclamation of the Word with response in song, the ritual acts without Eucharist, derive from it. An example is the Liturgy of the Hours: Matins, Lauds, Vespers, Compline, in which the Liturgy of the Eucharist is set like the most brilliant jewel in the crown. Jesus Christ gave his disciples the command to remember him by celebrating a meal of bread and wine in community. As a preamble to this Eucharist, or "giving of thanks," we listen to the Word of the Lord in sacred Scripture; we respond in song; we meditate in silence; we are moved and uplifted by the artistic

[1] Bishops' Committee on the Liturgy, *Music in Catholic Worship* (Washington, D.C.: United States Catholic Conference, 1972), p. 1.

Mr. Twynham is Director of Music, Cathedral of Mary Our Queen, Baltimore, MD. He holds an Artist's Diploma and Teacher's Certificate from the Peabody Conservatory and has published a *Book of Catholic Worship* (Baltimore: Helicon, 1966).

experience. We worship in a way which involves a dialogue of the Word; we offer gifts which are given back in the concrete signs of a meal. In the Eucharistic prayer we recall the great things that the Lord God Yahweh has done for his people. We thank him particularly for the gift of his Son. We call down the Spirit of the Lord (epiclesis) to bless the gifts we have proffered and to make them holy. The Christian community offers, through, with, and in Christ the Lord, an act of perfect oblation which joins God's people to himself. It is an act of the fulfillment of the new covenant between God and Man; it is the saving work of Redemption. It is in the performance of this ritual act that man collectively becomes aware of himself in relation to his Creator and offers to him a sacrifice of thanksgiving and of praise. Worship, therefore, is to say who we are (creatures) in a meaningful way (to the Creator and to each other). "We come together to deepen our awareness of, and commitment to, the action of the Spirit of Christ in the whole of our lives at every moment." [2]

1. The Worship Service

The worship service is a ritual act often known as Liturgy (from the Greek "leitourgia," meaning a public service). Liturgy, if well done, results in a good prayer experience of the community. If prayer is the raising of the mind and heart to God to entreat him for favors and blessings, then we acknowledge that he has the power to grant them. The other and more important aspect of prayer is the contemplative, the desire to know God in his goodness solely for himself. The union of the members of the Church with Christ and his Father is something sublime, mysterious and divine.[3] St. Paul points out that although there is a variety of members in the church, yet they form one body in Christ.[4] He further points out the principle of union which links the members closely to one another and to God—namely the virtues of faith, hope and love.[5] Then too, through "gifts, powers and extraordinary graces," the Spirit of Christ, or the Holy Spirit, dwells within our souls and operates in us.[6] St. Paul, in speaking in this manner and especially in the Captivity Epistles, demonstrates that he is preeminently a mystic. Since mysticism represents that relation of man to God, Paul teaches that Christ is the way to God and that living union with Christ denotes the fundamental experience of piety and perfection. The expressions, "in Christ," "in the Lord," "in him," are used by St. Paul to express this union. The deeper

[2] *Ibid.*

[3] John E. Steinmueller and Kathryn Sullivan, *Catholic Biblical Encyclopedia* (New York: Joseph F. Wagner, Inc., 1956) p. 451.

[4] Romans 12.

[5] 1 Corinthians 13.

[6] Romans 8 ; 9.

the consciousness of this union, and the more ardently this is expressed, the more profound is the mystical relationship. Hence, St. Paul can say that he has suffered with the Lord (Rom. 8), is crucified with him, died with him (Gal. 2), was buried with him (Rom. 6), rose with him (Rom. 6; Col. 2), and lives with him (Rom. 6). By virtue of this mystical union with Christ, there is released a tremendous energy which produces a vigorous Christian life of the highest moral order and value. It is this mystical (or *transcendent*) crossing over that is the ultimate purpose of liturgical action: to know God and his great love; to use the means of God's creation and man's own creativity to come to know "all things in all." The ultimate goal of man's union with God lies in the future when this present life "in Christ" is succeeded by a life "with Christ" after the Parousia (Col. 3; Phil. 1). St. Paul is an instructive example of how the mystical life can be associated with an active, forceful impulse that arises from the sincere conviction of an intense love for his fellow creatures. It is this movement toward the transcendental that must be effected in the life of the Christian. We will now examine the signs and symbols of ritual and art which move us to that experience.

2. Liturgy

a. *Signs*

It has been said to the effect that if one's face were slapped, he would understand a sign of hate much more quickly than had the slapper used one hundred words of invective instead. This is what is meant by a sign. *The inner meaning is conveyed by an outward action.* Conversely, "People in love make signs of love . . . Love never expressed, dies. Christians' love for Christ and for each other . . . must be expressed in the signs and symbols of celebration or it will die." [7] If the Liturgy is composed of the language of sign and symbol and if the community celebrates in this language, "each sign . . . will be invested with the personal and prayerful faith, care, attention, and enthusiasm of those who carry it out." [8] If the lay reader who proclaims the Word of the Lord in a manner which says clearly that he has not prepared it, the result will be a poor sign which inevitably does nothing to the listener except bore him and, perhaps, in the end, weaken his faith.

> To celebrate the Liturgy means to do the action or perform the sign in such a way that the full meaning and impact shines forth in clear and compelling fashion. Since these signs are vehicles and instruments of faith, they must be simple and comprehensible. Since they are directed to fellow human beings, they must be humanly

[7] *Music in Catholic Worship*, p. 1.
[8] *Ibid.*, p. 2.

attractive. They must be meaningful and appealing to the body of worshippers or they will fail to stir up faith and men will fail to worship the Father.[9]

b. *Symbols*

In everyday life, man uses the symbolic in his activity. In certain societies, the colors of bright red and green are used to connote the Christmas season, as is the use of black when one mourns. Similarly, when one celebrates a meal with others, candles are frequently lit as a sign of the festive or to create a glowing atmosphere of warmth and fellowship conducive to pleasant dining. Light in darkness is a pervading theme or symbolism in Christianity. Probably this relates to the Prologue to the Gospel of St. John. Christ is frequently referred to as the Light of the World and not by accident is his birth celebrated in conjunction with the winter solstice, his resurrection associated with the brilliance of sunrise, and in the seasonal Easter Liturgy, the Paschal Candle has come to symbolize the Risen Christ. The candle is marked with the signs Alpha and Omega—Beginning and End (Rev. 21). It is lit and carried into the darkened church on Easter Eve in order to further heighten the symbolism of light and darkness. The ancient service of the Lucernarium again proclaims this theme and the candle is incensed as a sign of reverence so that all present might savor "the sweet odor of Our Lord Jesus Christ." Always and everywhere, the Lord is symbolized as a "light to lighten the Gentiles" (St. Luke 2).

B. MUSIC AS AN ART

Similarly, the arts also frequently deal in signs and symbols. The most penetrating of all art known to the world is that which conveys *an inner meaning by outward sign.* The paint on the canvas (or on the wall of the primitive cave) or the notes on the printed page serve to convey an inner meaning, although the *form* in which the work of art is constructed is frequently sufficient to convey all the meaning that is necessary. In other words, one should not expect the work of art to communicate in word patterns or a particular note to be pregnant with thought. The form *alone* might possibly indicate the content. In "absolute music" the work speaks for itself. In music that has a sung text, or accompanying description, the accessibility is perhaps rendered more easily for the inexperienced listener. Music has the power to communicate ideas and sentiments which stir the deepest feelings in man. It has the ability to express outwardly what one feels inwardly. In worship, music has a twofold purpose. First, it enables the corporate body of worshippers to pray more fervently

[9] *Ibid.*, p. 1.

together (express outwardly), in order that they might reach across time and space to the transcendent God, through and with and in his Son Jesus, who brings us to the Father. There is present a *movement forward and toward* the Lord when the sheer physical closeness of a group of worshippers sing together intently. (This is one of the earmarks of good celebration.) Second, music as an art form enables the listener to move forward toward that transcendency in a different, yet more effective, way. Art, whether it be directed to God or man or to the abstract, is, put simply, a product of the creative artist's "infallible" judgment of what he knows intuitively "lies beyond." Sacred Art, and music in particular, has the potential of "opening the door of the soul" onto the transcendental so that the total person of man can be carried into and made one with the transcendent. Music, as well as the other arts, through sign and symbol and their concomitant organization, pass through the senses to the psyche and there, with the proper dispositions, are translated into meaning. *Worship and the arts, especially music, are related because they deal with the same elements of the human soul.*

II

A. LITURGICAL PERSONNEL

1. The Celebrant

Among the various roles in worship, the celebrant's role is perhaps described as that of the "first worshipper." He does not celebrate alone. He celebrates with the community. It is his specific duty to lead the community of worshippers to their goal—worship itself. Of all the roles which are encountered in worship, e.g., the lector, the cantor, the organist, the choir, none affects the Liturgy for good or ill more concretely than does that of the celebrant. He must first have a true sense of ministry (service to) and his attitude, bearing and style must convey a human warmth and interest in his role as the prime leader of the worship. He must no longer rely on the former principle of "ex opere operato" (literally, in work being performed, i.e., his effort is sufficient *from the very action of the rite*). It must be a community celebration of the Liturgy. He must welcome the people with warmth and sincerity and lead them not so much in the manner of one "controlling" the worship but as one who "shows how" by "worshipping first." He will be aware of all the single components—the cantor, the organist, the choir—and the special contribution that each of these makes in the carrying out of the Liturgy. He must be sensitive to the fact that he is not so much leading the worship, or absent-mindedly reciting a form laid out

for him in the Sacramentary, but that he is a person whose overriding concern is that he prays well, and, by his dignity and bearing, communicates a sign of faith to the worshipping assembly so that they too might pray well.

He must be the president of the assembly, truly preside from the presbyterial chair and yet, simultaneously, his attitude must speak of humble service to the community. He should be able to make signs to the assembly which convey his inner faith in the Lord and in what he is doing. He must set the pace of the periods of silence that are necessary to the proper hearing of the Word of God, and must never hurry or seem anxious to "get on" with the worship service. The homily should be prepared well enough in advance so that the readings may be expounded upon with insight, understanding and intelligence. It is not always the improvisor who speaks from the experience of faith. Frequently, a poor speaker who knows the literal and figurative meaning of the Scriptures can best relate them to the contemporary world in which the congregation lives. A good celebrant must know the difference those signs of importance make from those which do not. For example, he will realize the relative importance of the Great Doxology at the conclusion of the Eucharistic Prayer as opposed to the relative non-importance of the ablutions and purifications at the conclusion of the Communion Rite. He will proclaim the Good News with attention to voice inflection. The sound of his voice will at that moment be somewhat different from that used during the Proclamation of the Eucharistic Prayer. In essence, the celebrant must have a faith which communicates through the signs his body makes. He, like a good actor, must be able to focus the attention of the worshippers (audience) on that thing which he wishes to be understood as important and believable. He must, like the actor, be able to know and sense the difference between good and bad drama.

2. The Cantor

The Cantor, or the Leader of Song in the newly restored Roman Rite, is a person who leads the singing in an amicable and dignified manner and one of whose first prerequisites is that he be musically competent. His best and most important characteristic will be an ability to bring out of the individual worshipper the desire to respond to the common effort of the community—priest and people. As has already been mentioned, a feeling of oneness and solidarity is a key aspect of good worship, and good congregational singing in itself helps affect it. The role of the cantor is vitally important to help bring this about. There may be a certain passivity encountered with some congregations, and in the case of the

Roman tradition, which has been silent for a thousand years, the effort of the cantor will have to be one of enduring patience.

At a point just prior to the service, when the congregation has assembled, the cantor should go before the congregation, explain his role and who he is, i.e., why he is there and what he is going to do. He should explain carefully that each person in the worship service has his part to do. The celebrant must do his part, the organist his, and, most importantly, the congregation must do its part to make worship "happen." He should invite the people to sit together and explain why. This move is essential if the solidarity principle is to be effected. Everything should be done to emphasize this point and to encourage the people to realize that what they are doing is a corporate action. There should be no idle spectators. The cantor should go then to the work of rehearsing old music so that the people are familiar with it, or teaching new music that will be used in the service. If there is an antiphon to be sung and there is no printed text source available, the cantor might begin by saying the words so that the assembly clearly understands what the words are. (The antiphon should not be unduly long.) Then the words will be sung to the melodic line and the congregation should repeat it. Usually the congregation will have little or no difficulty in learning in this manner and will be able to remember the antiphon at the time in the service. The key point that the cantor should observe is that his attitude must be warm, patient and encouraging, yet purposefully firm and clear.

When directing the congregation in their song, the cantor should use as little hand motion as possible. Certainly a cue to begin can be given, but no continuous waving or time-beating should occur. The guiding sound of the cantor's voice or the leadership of the organist or accompanying instrument should be sufficient to guide the people or keep them on the beat. A microphone well used is an essential instrument, unless the enclosure is small enough so that it is not needed. The ideal approach, of course, is to speak directly and firmly into the microphone but not in such a way that the average ear is offended. It is preferable to speak with a softer tone rather than use the microphone as a public address system. People will feel more inclinded to respond with enthusiasm if they are spoken to quietly, rather than the opposite. This is equally true when the cantor is singing as well as when he is speaking.

The cantor's role is not solely given over to the leading of the song of the people. He can, with his voice and musical sensitivity, help create an atmosphere of contemplation and reflection during the service. An appropriate point in the service for this would be during the verses of the Responsorial Psalm. If this is done well,

it can encourage the hearty singing of the refrain by the assembly. The proper mood of exultation can also be imparted to the singing of the Alleluia with its accompanying Versicle. Where the Responsorial Psalm is more meditative in character, the Alleluia should be joyous and reminiscent in feeling of the ancient *jubilus* of the Gregorian Chant. The cantor should have the ability to inspire the congregation to sing the Alleluia in a way which befits the hearing of the Good News of Our Lord Jesus Christ. In motivating the congregation to sing well, to participate willingly and joyfully, the cantor's position in the worship service is second only to that of the celebrant.

3. The Organist

The organist's primary duty is to provide suitable leadership and accompaniment for the singing, whether it be for the congregation or the cantor or the choir. The leading of singing by the organist requires knowledge and skill. The correct tempo and registration of each piece are major factors. The tempo of each hymn or psalm will vary according to the size of the congregation, the size of the building, and the spirit of the song itself. "Ein Feste Burg" will, under given circumstances, be played at a slower speed than in other cases. A larger building will dictate a slower tempo for congregational singing than a smaller one, usually because of time delay and reverberation factors. The registration of the organ will be such that it will be loud enough to lead the singing but not loud enough to overpower. A skilled organist would use foundation stops, upperwork and mixtures on some verses, perhaps reeds with the boxes closed on others, and, if the singing were very strong, perhaps the full organ. The main things to be observed are variety in the registration and the steady maintenance of the tempo. Since many Roman Catholic congregations are not singing ones yet, the organist may have to adjust by using less organ, i.e., no bright mixtures and no reeds, until such time as the singing is stronger. Much of the strength of the singing will depend on the leader of song and the attitude of the celebrant, but the organist will provide the proper leadership in the actual singing.

The most effective instrument for accompanying the people is, of course, the pipe organ. Electronic instruments are generally ineffectual limitations of the pipe organ but, in certain circumstances, they can be used as a substitute, particularly in cases where three or four ranks of pipes would be made to suffice in a building which should accommodate thirty-five or forty ranks.

The secondary role of the organist is to help create the proper atmosphere and tone of the worship service by the adequate prep-

aration and rendering of incidental music. After the cantor's teaching and instruction period, the organist could play either a prepared Prelude or, if he improvises skillfully, perhaps extemporize on a theme of the season or on melodies used in the Liturgy. In certain services, it is possible to play prepared pieces at the time of the Preparation of the Gifts, or as a Communion Voluntary (just after the *Domine, non sum Dignus*) and before the Communion Song of the people, and as a Postlude to the Service. It is of great benefit for the complete cohesiveness of the worship if all of the music can be coordinated to the inner content of the service itself. For example, at the service of the Easter Vigil, the ancient chant for "Lumen Christi" and the principal melodies in the "Litany of the Saints" are made the major themes in Jean Langlais' organ work "Incantation pour un Jour saint." The piece makes a highly appropriate Postlude for the service. Similarly, the "Great Eighteen" Choral Preludes, *Clavierübung Part III* and the *Orgelbüchlein* of J. S. Bach can be used with maximum artistic effect throughout the year. A tool which will better enable the congregation to understand these works is to familiarize them with the Chorale tunes on which the above works are based. Not only will the Chorales benefit the congregation's understanding, but they will also serve to enlarge the sung repertoire. For example, a service for the feast of Pentecost might include the singing of the chant "Veni Creator." A Prelude to the service might be the setting of this tune from Bach's "Great Eighteen" or the smaller setting of the same piece in the *Orgelbüchlein.* A perfect Postlude to the service is "Le Vent de L'Esprit" from the "Messe de la Pentecôte" of Olivier Messiaen. On Trinity Sunday, William Croft's tune "St. Anne" could well be a fitting Recessional Hymn with the great "Fugue in E Flat" (based on the St. Anne tune) of J. S. Bach. This Fugue has a triple exposition which has often been figuratively linked with the Holy Trinity. There is a great variety of ways in which organ music can be used to carry out the thematic orientation of the Liturgy. It should be a part of the organist's consideration to choose music which integrates well into the service. He would be best advised to work as closely as possible with the celebrant and cantor, i.e., the planning team. It is only by such joint effort that the Liturgy moves with maximum effectiveness.

4. The Choir

The worship service at its best will include the unique contribution that can be made by a choir. "A well trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the congregation." [10] This is the choir's

[10] *Ibid.*, p. 8.

primary function. Its secondary, but equally important, function is to elaborate upon and enhance the Liturgy. "At other times in the course of liturgical celebration, the choir alone will sing works whose musical demands enlist and challenge its competence." [11] The choir, more than any single musical component, has the ability to raise the mind and heart of the worshipper to the level of the contemplative and the transcendent. Although it is possible that this "musical transcendency" may be accomplished by, say, a folk singer with guitar, or perhaps in a meditative composition played on the organ, no one musical group effects transcendency more readily than a well trained choir. *The choir says for the congregation what the congregation would say if it had the ability.* Choral production and attitude are, of course, essential to produce the desired effect, which, in the choir's case, should be one of impersonality. Where "one to one" relationships and other personal encounters may (and occasionally must) take place in the structure of liturgical action, the choir's role should be in the tradition of the "Greek Chorus" which comments upon and defines the action of the worship service, and thereby completes it.

Tone production, good pitch, attacks, releases: precision, in short, is an essential characteristic of a first-rate choir, whether it be composed of children alone, children and adults, or adults alone. Putting together a choir which will accomplish the principles already defined is the work of a professional choirmaster who will be aware of the techniques involved in teaching volunteers to sing well. To have a really good group means that one must discriminate as to personnel. If a prospective member has no ability to carry a tune or possesses a bad wobble or uncontrollable vibrato, he or she should be encouraged to sing lustily—outside the choir!

Ideally, a situation where children can be employed is best. There is no sound in the world quite as lovely and ethereal as children's voices that have been properly trained. The practical difficulties encountered when dealing with children's choirs can be great indeed. They must rehearse frequently and regularly—preferably daily. Although this may seem an inordinate amount of time, it is the only method which can produce outstanding results. The great children's choirs of England and Germany attest to the regularity with which they rehearse. Not only are the children eventually able to perform highly sophisticated music, they learn to acquire the basic skill prerequisite to music: they learn to read it—with little or no aid from a musical instrument. They learn to sing *in tune* with the other sections of

[11] *Ibid.*

the choir. This technique and skill very probably will be carried over into the life of the teen-ager and to the adult life as well. There are known cases in England where choir singers begin their choral careers as children and continue on until they are very elderly. We in this country do not as yet have such a tradition. It would be well if we could establish one. Our worship could begin to take on a whole new meaning.

5. Other Musicians for Special Occasions or Variety

On festive occasions, a brass choir and tympani can be used with stunning effect. There is much available literature for a small number of players and a more limited library for larger groups. Care should be taken that the acoustics of the building are "right" for the larger ensembles, otherwise the sheer volume of sound could be overwhelming. There are available for large groups of players (four trumpets, four trombones and tympani) a certain number of "fanfare hymns" that might be used. The first effect of this type of setting is that they enable the congregation to sing with much enthusiasm. Secondly, they generate an excitement that begins to prevail as they are being sung. There are also available fanfares to be used before and after the Gospel. These serve the purpose of giving that reading its proper note of importance and respect. Equally, stringed instruments can be used with success as accompaniment to hymn singing or choir music, as well as being a performing ensemble in their own right. At certain points during the service and at appropriate times during the year, recorders or flutes as well as other woodwinds or single brass instruments can add a distinctive note of celebration, either by playing an obligato part to a choral or congregational piece or by playing a solo movement from a Handel concerto or another suitable work.

B. THE ORDER OF WORSHIP

No worship service will succeed well unless it is carefully planned by all those personnel involved. The celebrant, the director of music, the organist, the cantor, the lector, the captain of the ushers—all should be present at a regularly scheduled meeting in order to plan the Liturgy. If the Liturgy is so carefully planned—inch by inch—the congregation will be aware of it almost at once. They will realize that "someone" has taken great pains to effect a good prayer experience. A sense of the "presence of the Spirit" will begin to arise in the minds of all who are present at the Liturgy, and a spontaneous surge of faith will be the result. The importance of regular planning sessions cannot be overemphasized when the faith of the community is at stake. If the planning session takes place sufficiently in advance, the

Liturgy can be carried out with a minimum of effort. Those things which should be discussed at such a meeting are the general theme and outline of the celebration, the coordination of various roles, decisions on procedure and last, but not least, a comprehensive order of worship for the congregation. It is important that the service personnel of the church be informed well in advance of any Liturgies to be held therein and sufficient time be allowed for the arrangement of furniture, lights, vestments and other paraphernalia.

C. INCLUSION OF OTHER ART FORMS

Many of the other art forms can beautifully express the concept of the transcendental experience. Interpretive dance, for example, has long been recognized as an important part of man's outward expression to convey inner meaning. There is a great wealth of choral and organ literature which could supply suitable accompaniment to liturgical dance. In like manner, the art of mime could be exploited and developed. In the early tenth century play, *Quem Quaeritis,* we see the religious imagination evolving. Mime, action and song are integrated into what became the liturgical dramas centuries later. These forms could be used in a similar way, perhaps during the singing of the Easter sequence "Victimae Paschali Laudes." Now that a certain measure of freedom of option exists with respect to the Roman Rite, it is imperative that we of the twentieth century use our imagination in order that the fire of the faith may be kept brightly burning.

III

POSSIBILITIES FOR ECUMENICAL SERVICES

In the preceding pages, we have examined the Christian concept of Art and Worship from the Roman Catholic point of view. The Roman tradition in its rites and rituals has often been accused of using "magic," sometimes with justification. This article has attempted to demonstrate that the outward signs and symbols of Liturgy and Art convey inner meaning, albeit sometimes misconstrued as magic, but yet, the true meaning is there if we interpret the signs correctly. Rite, ritual and Art are basic to the nature of man.

On the other hand, the Protestant tradition, with respect to worship, has been more pragmatic. The great body of American Protestants know instinctively, without verbalizing it, what a faith experience can be had by singing "Ein Feste Burg" or "Aurelia." They are much more keenly aware of the "Word of the

Lord" expressed through the sermon than are Roman Catholics. How can we combine these emphases of human expression? We share our humanity and we share our faith in the Lord. Perhaps we could devise services that use the following themes:

1. Thanksgiving
   That the Lord has invited us to come together.
   A possible song of common faith and reconciliation: "Aurelia."
2. Peace—personal and global:
   A possible song: "Ubi Caritas."
   A meditation on peace: "Pie Jesu" from the *Requiem,* Gabriel Fauré.
3. The unity of the Brotherhood of Man:
   A possible meditation: "Fanfare for the Common Man," Aaron Copland.
4. Repentance:
   Possible songs of penance: "Southwell," Psalm 50, Joseph Gelineau; "Attende, Domine."
   A possible meditation on penance: Psalm 50, Gregorio Allegri.

The possibilities are limitless; it only remains for us to be imaginative. The service might well be planned to use any and all of the above themes. Guest choirs and clergymen could be invited to participate and to prepare anthems or sermons for inclusion. Another possibility would be to plan a service where the prayer would be kept to a minimum and the music at a maximum level. Occasionally, it is possible to share in a transcendental experience without verbal differences of opinion. The Art itself can be allowed to speak.

CONCLUSION

Man's need to worship, whether he recognizes it or not, is there; man is continually faced with a longing and desire to know "the Other." It is our duty as Ministers of Music and Ministers of the Gospel to recognize this need in mankind and to work so that it may be nourished in him. Our worship must reflect all of the needs of man and allow his total being to be absorbed by worship in order that he may know the presence of God, not only in his fellow creatures, but by the outpouring of the inspired artist who speaks uniquely of God.

MUSIC IN WORSHIP: IS IT ART OR ENTERTAINMENT? WHOSE RESPONSIBILITY IS IT?

Dr. M. Alfred Bichsel

"Sing unto the Lord a new song for he hath done marvelous things" (Psalm 98:1). At random and mostly from memory, I have found more than ten Psalms that begin with these or similar words. Psalm 81 begins with the words, "Sing aloud unto God our strength: make a joyful noise unto the God of Jacob." Psalm 89 reads: "I will sing of the mercies of the Lord forever." Psalm 92: "It is a good thing to give thanks unto the Lord and to sing praises unto thy name, O most high." Psalm 95 is the canticle for Matins in the Lutheran tradition and Morning Prayer in the Episcopal Church known as the *Venite*. I'm sure that you remember how it begins: "O come let us sing unto the Lord: let us make a joyful noise to the rock of our salvation." Psalm 96 begins with words similar to those quoted at the beginning of our discourse: "O sing unto the Lord a new song: sing unto the Lord all the earth." It continues, "Sing unto the Lord, bless his name." Verse 2 of Psalm 100 tells us to come before his presence with singing. And in Psalm 101 David declares that he will sing of God's mercy and judgment: "Unto Thee, O Lord, will I sing." The last five Psalms of the Psalter are a gigantic doxology extolling and praising the Lord, culminating in that greatest of doxologies—Psalm 150. Throughout these the element of song is ever present. In Psalm 146:2 we read: "I will sing praises unto my God while I have any being." Verse 7 of Psalm 147 reads: "Sing unto the Lord with thanksgiving: sing praise upon the harp unto our God." Psalm 149 begins with the words: "Praise ye the Lord. Sing unto the Lord a new song and his praise in the congregation," and verse 5 of that same Psalm exhorts the saints to be joyful in glory and to sing aloud for joy. Psalm 150 lists the instruments of the temple and ecclesiastic orchestra when in verses 3 to 5 we are told to praise him with

Dr. Bichsel is Professor of Church Music, Chairman of Department, Eastman School of Music, Rochester, New York, as well as Professor of Music, Colgate Rochester Divinity School. He earned his doctorate at the University of Strasbourg, France, and has written widely in professional music journals. In addition, he is an ordained Lutheran (Missouri Synod) clergyman.

the sound of trumpet, psaltery and harp, stringed instruments and organs, loud and high sounding cymbals. And the Psalter closes with the words: "Let everything that hath breath praise the Lord. Praise ye the Lord."

The ancient church was most faithful to its heritage of song in the Old Testament, for it was very reluctant to accept non-scriptural hymns into the worship of the church until well into the 5th Century in both the East and West. The canons and odes of the Byzantine or Eastern Church were closely related to the nine canticles of the Orthros or early morning hour of prayer. These canticles were all scriptural songs—eight of them from the Old Testament and a combination of two of them from the New. These scriptural songs span many millennia and have as their authors such heros and heroines of the faith as Moses, Hannah, Isaiah, Habakkuk, Jonah, Daniel, the Three Children, Zacharias and last, but by no means least, the Holy Mother.

The New Testament certainly is not lacking in its mention of song and music. You must surely recall that our blessed Lord preceded his going forth to lay down his life with a song. St. Matthew in his account of the Lord's Passion tells us this when he writes: "And when they had sung an hymn they went out into the Mount of Olives" (26:30). St. Paul urges all Christians to admonish each other in Psalms, hymns and spiritual songs (Col. 3:16)—this not only to the Colossians but also to the Ephesians (5:19).

Thus the church of all ages has made its contribution to this noble art and the sum total of these contributions is what we have in mind when we think of our musical heritage. The Apostolic and post-Apostolic church received as its heritage the musical concept of the Temple and Synagogue worship. To this Gentile converts brought the strophic hymns of their Hellenistic and Roman heritages. The church of the Middle Ages developed its musical thought around the liturgical rigidity of the Eucharist and daily office, and the church of the Renaissance found a new vehicle for this same liturgy in a rich polyphony.

In my article "Hymns and Hymnals" in the most recent edition of the *Catholic Encyclopedia*, published in 1967, I pointed out the fact that the Reformation brought to the fore two distinct types of hymns: first, there was that great body of German vernacular hymns fostered by the Lutheran Reformers and, second, there appeared a form that was destined to wield its influence far beyond its original intent, for it greatly influenced the hymnody of Reformed Germany as well as Holland, England, Scotland and even colonial United States. What I have in mind, of course,

is the metrical psalmody of the Calvinist tradition which began in Strasbourg and eventually flourished in Geneva.

All of these historical events are manifestations of the Psalmist's admonition to "sing unto the Lord a new song." Some of us are somewhat apprehensive about certain interpretations of the word "new."

In the Eucharistic liturgies of the East as well as the West, we read these or similar words: "It is truly meet, right, and salutary, that we should at all times and in all places give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God. . . . Therefore, the angels praise, the archangels adore, the heavens and all the powers of heaven, together with the blessed seraphim and cherubim and with the spirits of just men made perfect, in unanimous exultation laud Thy divine majesty—with them permit us now to lift up our voices and, adoring Thee, to sing: Kadosh, kadosh, kadosh; Agios, agios, agios; Sanctus, sanctus, sanctus; Heilig, heilig, heilig; Holy, holy, holy; Lord God of Hosts, heaven and earth are full of Thy glory; glory be to Thee, O Lord."

This hymn of God's Majesty, as it is called in the Roman preface texts, makes clear to us the theological value of *Musica Sacra* and its role in our earthly liturgy.

In addition to this *Tersanctus* (thrice-holy), the liturgy of Saint John Chrysostom has what is called the *Cheroubikos Hymnos*, the Cherubic Hymn, which is always sung by the choir. It is sung by the choir while the celebrant of the Eucharist is bringing the holy gifts of bread and wine from the table of preparation to the altar prior to the consecration. It goes like this:

"We, who mystically represent the Cherubim, sing the thrice-holy Hymn to the life-giving Trinity. Let us put away all worldly care, so that we may receive the King of all, invisibly escorted by the Angelic Host, Alleluia."

In these words the Eastern Liturgy makes an important theological statement about the liturgical choir and its musical service: in the liturgy as it is performed on earth, each singer mystically represents one of the cherubim. At the same time these words emphasize that the singer does not merely "contribute to the worthy shaping of the celebration of the Eucharist," but rather that he represents the song of the angels. In the hierarchy of the angels, the cherubim hold an especially prominent place, very near the throne of God himself. If one compares the position of the cherubim to the position or role of the singer in worship, one should realize what a high place is attributed to the choir in the Divine Liturgy of St. John

Chrysostom which is so filled with a spirit of reverence for God's presence.

The theological point of view which sees the liturgical choir as the representation of the singing angels has inspired works of the highest order and worth throughout the history of God's Church on earth. What higher stimulus could a gifted composer have, than to depict for us, through the artistic means of music, the heavenly hymn of God's glory which was vouchsafed to us by the vision of Isaiah the Prophet. One need only think of the *Sanctus* from Palestrina's *Missa Papae Marcelli* or Luther's *Jesaia, dem Propheten das geschah'* (Isaiah Mighty Seer in Days of Old) or, if you will permit a personal favorite, the *Sanctus* from Wienhorst's *Missa Brevis.*

The worship of a congregation called together in the name of the Lord is the response of man to the call of God. It is a confrontation with God in a solemn, personal, and, at the same time, universal form. Thus the music used in this worship should be liturgical music. "Christ is present in His Church when she prays. . . . He is present when she preaches, since the Gospel which she proclaims is the word of God. . . . Moreover Christ is present in His church when she celebrates the Holy Eucharist in His name and by His command." For this reason music associated with the liturgy must surpass the profane and must clearly distinguish between what is a form of entertainment intended for a special purpose—that which is purely utilitarian, and that which is an expression of a spiritual turning toward God.

On a lower level I am sure that music will always be important. Can you imagine commercials without the assistance of the communicative powers of music? Remember the days when they still allowed cigarette commercials on television and radio? Remember, "You can take Salem out of the country, but you can't take the country out of Salem. You can take Salem out of the country, but—Ding"? Or that other epic still offending our ears: "You've got a lot to live and Pepsi's got a lot to give."

Scientists tell us that plants flourish to accompaniment, and that the dentist's drill is less painful when practiced to the harmonious accord of instrumental music. Perhaps we shall have a symphony commissioned by the Radish Growers' Association, an orchestral tone poem for contented cows, or a ballad for the American Dental Association.

Sound's amusing, doesn't it? If this practice were restricted to the secular realm it would be, but when it begins to invade God's sanctuary it is no longer a laughing matter. A number of misguided pastoral experiments are taking place in which well-

meaning pastors and youth leaders have sought to introduce into our worship music which has been inspired by the functional commercials to which I subjected you a moment ago. And this leads me to think about what music for the liturgy or worship should be. Should it be art, or should it be entertainment?

MUSIC WORSHIP: IS IT ART OR ENTERTAINMENT?

As we all know, the materials of music are of themselves neutral. The distinguishing mark of music as something profane comes from the use which men make of the musical materials and their connection with certain areas of life. For this reason music associated with worship must surpass the profane and must clearly distinguish between what is a form of entertainment intended for a special purpose, and that which is an expression of a spiritual turning to God. Music is considered profane because of the responsive images and feelings that it evokes from men. Music which readily conjures up in men's minds a jukebox, a cocktail lounge or bar, or some other form of frivolous entertainment is not appropriate for the liturgical realm. This is one of the gimmicks that we are asked to provide under the misguided idea that the young can understand this kind of music and will be attracted by it.

The commercially oriented dance and entertainment music of our day is inappropriate for divine worship. It is directed principally toward the sensitive motor responses of man and is thus not worthy of the liturgy. It makes its appeal to the performer as well as to the listener only on the level of the purely sensual, even to the possible exclusion of the spiritual faculties. Attempts made up to the present time to combine elements of jazz with the serious music of our western culture, and to use these in worship, have necessarily been doomed to failure, since the audible result offers only music that to all appearances merely *resembles* jazz. The rhythm of this music, with its primitive and uniform impulse, generates in the listener a sensual, driving excitement. This monotonous, continually repeated rhythm dulls consciousness, but soon even this exciting feature loses its strength and dissipates into mere motor responses which serve to blot out all personal individuality. The prayer of a congregation which ought to be spiritually vivified by worship is thus rendered impossible by music which evokes in men truly disorderly feelings, and serves only to awaken essentially emotional drives.

If man wishes to glorify God with the help of music, he must make responsible use of his God-given artistic talents. It is only a lack of theological, liturgical and pastoral norms in evaluating

music that accounts for the use of these inartistic substitutes for sacred music. It is precisely for pastoral reasons that the various cultures of men are to be respected, as the Vatican Council indeed did, when it took into consideration the musical traditions of various peoples. Article 119 of the Documents of Vatican II laid the foundation for creating a new and organically developing worship among these peoples. This, however, also holds true for the peoples of western culture, who possess a musical heritage nurtured by Christianity, a musical culture with multiple forms—for example, unison and polyphonic music, music for choirs, music for soloists, congregational hymns, and highly developed instrumental art in which the pipe organ as a liturgical instrument holds a privileged place. As Igor Stravinsky has pointed out, this great musical tradition "is not a witness to a vanished past, but is rather a living power which motivates and teaches the present. One must make contact with tradition in order to create something new."

By these gimmicks I am convinced that we adults show a willingness to default in our relationship to the young. The big gimmicks of the day are the hootenanny Mass, the Jazz Service and/or the Folk Eucharist. I don't care personally if someone else does them, or even if the clergy pronounce in their favor, but I resent anyone telling me I'm a "square" if I don't care to perform them.

There is a great deal of confusion abroad about folk music. Chesterton used to complain about the prison of jazz, and recalled nostalgically the old songs with the bounding release of a chorus. But he never claimed that his brand of song was folk music. There is, of course, an authentic element of folk music in the old jazz, long since sublimated from sex, which is what the New Orleans term originally meant, and gone to the pure glory of contemporary musical culture, secular and religious. An element of folk music is claimed for Gregorian chant, although this is not nearly so clear as commonly supposed. All students of music history are acquainted with the French folk tune *l'homme armé* which formed the basis for polyphonic Masses by practically all Renaissance composers from Dufay to Palestrina. All of you, I am sure, know that the folk tune "Innsbruck Ich muss dich lassen" became the chorale "O Welt ich muss dich lassen" ("O World E'en Now I Leave Thee"); and the love song "Mein Seel' ist mir verwirt" became the Chorale "O Haupt voll Blut and Wunden" ("O Sacred Head Now Wounded") via "Herzlich thut mich verlangen" ("My Inmost Soul Doth Long"). Folk music advocates love to cite these and other examples of by-gone days as supporting their cause. Again we repeat what we said be-

fore—the techniques of secular and sacred music are necessarily identical and it is quite possible that the old associations become clouded, and then altogether vanish in a new dawn of purely religious feeling. There are some of us who feel that this is not what is happening today. Anyone who can strum a I, IV, V and some of the more advanced—even a V7—chords on the banjo or guitar carries some sort of illusion that he is creating folk music. What we are faced with here is simply a phase of the perennially changing fad that so disgruntled Chesterton—that and nothing more unless we, the cantors and musicians, further compound a liturgical felony by going along with or fostering the fad.

As educators, we have no right to rob our students of disciplines which are fundamental, in favor of what we imagine might please them. I do not think that it is the young who are clamoring for the hootenanny and folk Masses—at least not until they have been exposed to the idea by some adults who think that they will save the young for the liturgy and all God's people if they are given something that involves no effort on the child's part at all. Robert Shaw, in an NBC broadcast some years ago, had the following to say:

> Nothing but the best is good enough. If one comes saying that one man's 'St. Matthew Passion' may be another's 'Old Rugged Cross' then one may reply that that is unfortunately the other's loss, for there can be little doubt about which music serves God the more nobly or ascribes to Him the greater glory. There are, after all, standards in the construction of music as there are standards in the building of apartment houses or dams. God is not served by enshrining the mediocre. Five thousand young people are not proved irredeemable by chanting 'Softly and tenderly Jesus is calling' in Madison Square Garden; but had they been asked intellectually and technically to match the *Dona Nobis Pacem*—the prayer for inner and outer peace—of Beethoven's *Missa Solemnis*, they would have had a religious experience of vastly greater vigor and enrichment.

By this process it looks to me suspiciously like trying to buy the young—and dirt cheap at that. Well, anyone who has had any experience with youth (and I've had almost 40 years teaching experience) knows that you don't buy them and you don't fool them! All the time they're telling each other how you're the one that's being fooled.

As Robert Shaw has indicated, music for worship should be the best that is possible in any given milieu. Not the most difficult, nor the simplest and easiest, not even the most pleasing, but the best: especially from the point of view of such human creativeness as shares in God's, and thus so eminently fits into the scheme of worship.

I do believe that I should have to rule these things as being at

odds with that basic principle—they are not the best possible music in any milieu. If you reject this idea, there is nothing I can do about it. Not even the best teacher can legislate taste. (Remember the old Latin Proverb: "De gustibus non est disputandum.") But he can do something far more important—he can create it.

In this age of extreme secularism and bad taste, we teachers must have patience and we need time. Then maybe some day we can make amends for the musical mess we have got ourselves into, bring back to worship a music that is at once as formal as worship must be, loving as it must be, meaningful as it must be.

There is no doubt that we are living in an age of extreme secularism. The arts, and that includes music, are under the strong influence of this secularism. Much of the confusion comes from the fact that too many people no longer see any distinction between the world and the kingdom of God, between the sacred and profane. Anyone who thinks that way need only read Justice Jacques Maritain's book *The Peasant of the Garonne* to see how mistaken he is. Maritain's conclusion is apropos here:

> If there are any prophets of the avant-garde or the rear guard who imagine that our duties to the world, such as they have been brought to light under the grace of the Holy Spirit by the Second Vatican Council, erase what the Lord Jesus Himself and His apostles have said of the world—The world hates me, the world cannot receive the Spirit of Truth, if anyone loves the world the love of the Father is not in him, and all the other texts that I recalled earlier—I know well what must be said of such prophets (a saying of questionable taste but one which used to amuse an old Dominican dear to my heart): they are poking the *finger of God* in their eye.

A good friend who is a priest in the Roman Catholic Church, where this problem is probably the most acute, recently wrote to me and said:

> When all is said and done, I honestly feel that our problem here is not really the liturgy, nor the music, nor innovations, nor crises of authority, nor anything else. These are merely symptoms of the root problem, which is a basic difference of outlook on the Christian revelation: it is a problem of faith. And so, in my view, what is being experimented with here is not *just the liturgy*, but the faith of our students.

Secular influences have caused some areas of Christianity to forsake the Sacred Scriptures or, in similar fashion as it has done with the Eucharist, to regard them as myths and pious legends no more trustworthy than pagan myths. Once this happens, the worship connected with this type of theology ceases to be theocentric and becomes anthropocentric, and when man worships

himself he must find all kinds of gimmicks to make his empty worship of self more meaningful to himself.

"Thou shalt worship the Lord, thy God, and him only shalt thou serve." The God we worship and serve is a living God, not one who is dead. He is a God of order, not chaos. The chaos that we see around us is not of God's creation, it is of man's meddling with God's creation. The God we worship is a perfect God and he wants his worshippers to strive for that perfection. Being a perfect God, he is a God of discipline and he wants his creatures to bring to him the perfect and disciplined gifts of worship, honor, and homage. The musical art is one of discipline and, if it is to be used in his worship, it must be worthy of his perfection. The music of our worship must be art, not entertainment.

MUSIC IN WORSHIP: WHOSE RESPONSIBILITY?

For whom is music in worship intended? Is it intended for the performers? Is it intended for the clergy? Is it intended for the congregation? Or is it intended for God? Just what is the function of music in a service of worship?

It seems to me that the answer to these questions is that music is intended for all categories named—the performers, the clergy, the congregation, and above all, God—but for different reasons. In the title page to the *Orgelbüchlein,* J. S. Bach has expressed part of the answer when he wrote: "Dem höchsten Gott allein zu ehren, Dem Nächsten draus sich zu belehren" ("For the glory of the most high God and for the function of music in worship: the praise of Almighty God, and the edification of his people").

This means, then, that all who participate in worship have a responsibility in the development of a program of music in the church. To the degree that all share and assume this responsibility, in exactly the same proportion will the program be sound and good. This responsibility must be shared equally by the clergy, the performers, and the congregation.

Our services of worship seem to be a veritable paradox so far as music is concerned, at least in the Protestant tradition, for we cannot have a service of worship without it, and yet we use music of a type that seems to indicate that we do not want music. This is due in part to lack of knowledge, indifference, and insensitive stewardship.

1. The Clergy

The ultimate responsibility for the conduct of public worship rests with the members of the clergy, and this of necessity must include whatever music is pertinent and relevant to the denomination's cult. If a congregation is fortunate enough to have a clergy-

man whose collegiate and theological education was fostered in an atmosphere of good music and who himself has developed an appreciation for the art, then the chances are that he will want good music for and in his services. Many clergymen have achieved this in spite of the musical fare that is offered them in theological and divinity schools.

One of my doctoral students made a study of the music education being offered at a selected number of Protestant seminaries. This dissertation revealed glaring deficiencies and a lack of vision and planning. A theological seminary is a professional school in the same sense as are schools of medicine and schools of law. Since music is closely connected with public worship, the omission or haphazard study of this subject in a seminary is no different from the omission or neglect of physiology from the curriculum of a school of medicine, or torts being dropped from the study of law.

There is neither the time nor the necessity for going into the hiatus in American education that has produced many generations of musical illiterates, but certainly the leaders of our churches have done little to bridge this gap even with themselves. It seems rather late to attempt to do this once they have gone into the pastorate with its manifold duties of administration, counseling, visitation, sermonizing, and other sacerdotal functions. The time to do this is during their student days.

It is difficult for some of us to comprehend what makes a clergyman spend hours on polishing an effective sermon so that it becomes a miniature literary masterpiece, only to have it surrounded by a comic-book variety of music. This is akin to putting a diamond in a setting of lead. Actually the distinction is not so much between sacred and secular music, but between good and bad, beautiful and mediocre, noble and cheap.

In order to equip our clergy musically so that they can fulfill their responsibilities in the conduct of public worship, part of their theological education should consist of the following:

a. Courses in the history of sacred music.

b. Courses in hymnology taught from the musical as well as from the literary point of view.

c. Participation in choral activities.

d. Opportunity for vocal study—especially if chanting is required of the denomination's liturgy. In addition it teaches people how to use their voices properly in speaking.

e. Opportunity for other applied music study.

f. Opportunity to attend concerts and recitals.

2. The Performers

As a rule, there are three types of performers in the church: organists, choirmasters, and choristers. Anyone who would presume to assume the duties of a choirmaster and/or organist must be professionally competent. There should be little distinction between the level of competence required in a large metropolitan church or a cathedral and that required in a small parish church. The only difference should be in the amount of work required for either position. Obviously, the cathedral position might be full-time, while the parish church might have only part-time requirements. The difference should be in quantity, not quality. The same level of competence should also be required of those for whom music is an avocation rather than a profession.

How can competency be obtained? How do we train competent physicians, dentists, lawyers, engineers, or clergymen? If the answer to this question is obvious, it should be just as obvious for the training of musicians for the temple and the church. Our country has many fine schools, colleges, and universities for this purpose—some public, some private, and some denominational.

In addition to this, literally hundreds of institutes and workshops are conducted annually by educational and ecclesiastic agencies. Many such workshops are intended for the person whose work in the church is an avocation or whose musical training lay in another area of the art. Let it be repeated, however, that it is essential for the part-time musician in the church to have had some formal education in music before he would presume to accept such a responsibility.

There are two primary reasons for the insistence on such competency. The one is theological; the other is sociological. The theological reason is that nothing but the best should be offered in sacrifice to God, or as Jacques Maritain puts it: "It is in the highest degree fitting that nothing shall enter the house of God but work which is well done, accomplished, clean, permanent and honest."

The sociological reason is that most of our people are better educated today than they were twenty-five or thirty years ago, and some are increasingly irritated by churches in which "anything goes" musically. In a recent bulletin issued by the Lutheran Society for Worship, Music and the Arts, we read:

> The experience of our people is broadening through the widespread use of mass media. . . . Increased geographical mobility has a tendency to make people more selective in their choice of housing, work, and church membership. But the most startling factor is the change in the average level of education reached by the American population. One report said that 20% of the 14–17 year olds in the

United States attended high school before World War I; whereas for 1964, this percentage has increased to 93.5%. Of these, 53% go on to college.

Similar standards of competency should be established for choristers, but they will never be achieved by notices in church bulletins such as the one about to be quoted verbatim, and, lest you think it comes from a poor inner-city church, let me assure you that it comes from a very large parish in a large and affluent suburb:

> The first rehearsal for the season for – – – – church mixed choir will be held on Thursday, September 24, at 8 P.M. in the church. Anyone interested in joining the choir is requested to attend. Remember, it is not necessary to audition, and being able to read music, although helpful, is not necessary.

3. The Congregation

And this brings us to the responsibilities of the congregation in this regard. First of all, no church or member of the clergy should saddle a choirmaster with such an unpromising method of recruitment, if standards of performance are to be raised.

The leaders of the church are not alone to blame for the present state of affairs, for the widespread attitude of indifference on the part of the membership at large has driven many a fine musician to seek more gainful employment and recognition on the concert stage and the theater. In this situation, if he is a concert artist, he is responsible only to the public who obviously come to his recital or concert because they want to hear the music he is performing and how he performs it. In other words, the performing musician in the secular world has a sympathetic public for an audience and only one boss, as it were (ruling out newspaper critics); but the church musician potentially has as many bosses as there are members in the congregation, bosses who frequently complain that the organ is too loud while others say it is too soft or that special music takes too much time out of the service. The secular musician has the advantage of having a *listening* public, while the church musician has to furnish a background for noise: preludes during conversation, "walking music" to accompany the clergyman as he prances about the chancel, music to cover up the tinkle of offering coins, and finally a *fortissimo* postlude to accompany the congregational explosion as it leaves the sanctuary. Bad manners here are as much in evidence as is indifference. Luther and others have referred to music as the *ancilla liturgiae*, the handmaid of the liturgy, but today's attitude has made of her an ecclesiastic chambermaid.

Closely connected to wide-spread indifference regarding music

on the part of clergy and laity alike is what we have termed insensitive stewardship. It is important that a church get a professionally trained and competent pastor, but apparently the organist can be an incompetent and untrained volunteer. The abovementioned church will no doubt have a good pastor (which it should have), but it will also have a questionable music program.

It is an unfortunate fact—but a fact nevertheless—that in this twentieth century one gets exactly what one pays for, and if a congregation pays little or nothing, it deserves exactly that. An examination of the percentage of the annual budget which many churches devote to music is frightening and shocking. If it is suggested by architects and organ builders that ten percent be added to the cost of a new church in order to secure a good organ, then it should also be obvious that at least 10% of the annual budget be devoted to music.

While we recognize the fact that the chief task of the church is proclamation of the Word in one form or another and that it should be concerned with and involved in contemporary social problems, we must also be aware of the fact that the uplifting hands of music can say the unutterable, the unspeakable, the humanly incredible. In making a case for beauty in worship, we can think of no better example than that given by our blessed Lord himself. All who are acquainted with the Passion according to St. Matthew are well aware of the scene of the woman with the precious ointment. He does not upbraid the woman for having wasted the expensive content of the alabaster jar, but he praises her. On the other hand, he chides the disciples for their hypocritical concern for the poor.

What is the reason for this apparent lack of concern or apathy on the part of so many people who profess allegiance to some form of religion? Our entire educational system has yet to take into account that, as the late Canon Douglas expressed it, music is an essential art of life and that one of the tasks of education is to train listeners as well as performers. Whatever became of the *quadrivium* in which music was so important a part? We do not teach literature with the thought that the students will become playwrights, novelists, or philosophers (although this sometimes happens), but we teach literature so that these masterpieces will become part of the student's social, intellectual, and spiritual experience. Most music education is geared for performance, sometimes under pressure for reasons of public relations. As a result, there remains little time for training those who are not gifted performers into becoming intelligent and discriminating listeners. All of us are responsible for this state of affairs—pastors, musicians,

teachers, and laymen. We are now reaping the harvest of this lack of vision and planning. It will take several generations to overcome this deficiency, if we start now.

MUSIC IN THE MILITARY CHAPEL: PROBLEM AREAS AND SOLUTIONS

Dr. Joyce G. Jones

It is a challenge to be involved in the music program of the military chapel today. In addition to the trials of change which all church music is facing, there is also the change in personnel being experienced by the shift to an all-volunteer Army. This change in personnel in turn affects many areas of the chapel music program: those who are available to lead the music program, those who are being led (the choir, for example), and those in the congregation.

In an increasingly complex society in which man is too often reduced to a social security number, music is one of the few remaining elements of beauty through which a person can express inner feelings and emotion. It is this aspect of music which makes it so valuable an aid in public worship.

Music is a means of aiding people in the worship of God. It is also an offering to God. Therein lies a great dilemma for the church musician of today. If we believe that music is an offering to God, we should present to him only the noblest and finest of which we are capable. However, if it is also an aid in leading the congregation in worship, we should also use music which will meet the needs of the people, in bringing them into a worship experience. With today's emphasis upon secular and upon the "popular" religious folk or rock music, the church musician has an increasingly difficult task in making value judgments which will be valid for his own situation.

The problem has become so acute that some schools are discontinuing their programs of church music study. In others, the programs are being studied and evaluated by the schools involved, with a view to changing the curriculum to meet the current needs. The dean of one large university music school told me somewhat facetiously that they were studying the matter and considering the addition of a course in guitar to the curriculum of the degree in organ.

Dr. Jones is a concert organist and Chairman of the Organ Department, Baylor University. She earned a Doctor of Musical Arts Degree from the University of Texas and has published articles on church organs and literature, as well as short teaching pieces for piano. Her husband is an Army chaplain.

With this introduction, let us consider some of the specific problem areas of music in the military chapel. (I feel uniquely qualified in this field. In addition to four degrees which include a master's degree in church music and composition and a doctorate in organ performance, I have written articles for church music journals, given clinics and workshops in organ and choir, written choral music for the service, and played organ concerts throughout the US and Europe. At this time, I am head of the organ department at the largest Baptist University in the world. However, these musical activities are not my principal qualification to speak or write of chapel music programs. My principal role in life happens to be that of wife of an Army chaplain, and since 1957, I have worked in the chapel music program wherever my husband's assignments have taken him. Even during his two tours in Vietnam, I recorded tapes of organ and vocal music which he used in services to outlying troops in the jungles. In Germany, when he was chaplain of a missile group, we had three services each Sunday—held at various isolated missile sites in converted barracks rooms holding twenty people. We took the portable field organ, and carried the same bouquet of fresh flowers from one tiny chapel to the next. It was akin to the Methodist circuit riders two centuries ago. Another assignment has been the post chapel where we would carry on a music program much like that of a civilian church, even including children's choirs. The experiences have been varied; one thing remained constant: in whatever assignment, we have found musically talented and interested people, ready and willing to use those God-given talents in his service. We have tried to serve the needs of the people, in bringing them closer to God.)

The primary problem area in developing a chapel music program is that of leadership, principally that shown by the chaplain. The chaplain needs to be actively concerned with the chapel music program in order for it to be effective. Conversely, a chaplain who is not vitally interested in an effective music program will seldom have such a program in his chapel. It is only in large, long-established post chapel situations that a good musical program can continue without the interested concern and leadership of the chaplain. It is to be hoped that, through meetings and workshops such as this, chaplains can be made aware of the importance of their leadership in the area of developing and maintaining an effective chapel musical program.

MAJOR PROBLEM AREAS

The following major problem areas are all closely related: in-

adequate instruments; insufficient pay; unprepared leaders; negative approach; and lack of long range planning.

Military chapels, with only a few notable exceptions, have become notorious throughout the world for the inadequate instruments which are used in lieu of organs. Countless Europeans have formed their sole opinions of American church music and specifically the American organ from the small electronic instruments found in most military chapels. This was understandable in the days of World War II and the small, temporary wooden chapels which served the troops during those days. However, today we need to reassess our position in this regard. When thousands of dollars are being spent on new permanent-type brick chapels, often with stained glass windows, it is unfortunate that the level of musical instruments has not also been upgraded. We are still providing small temporary substitute instruments for the new, permanent chapels, and then wondering why the music just does not sound as good as it does at West Point.

Another problem area is that of pay for the chapel musicians. When my husband entered the chaplaincy seventeen years ago, the rate of pay for directing a choir or playing the organ for a service at Fort Hood was five dollars a service; it is now six dollars. Truly, anyone who works in the chapel music program does so out of love for the Lord, not for the monetary reward. I will not even go into the corresponding rates of inflation during the past seventeen years, as the comparison would be ridiculous. Let us simply state that five dollars was considered as only half the normal pay for such services seventeen years ago.

The two preceding problems result in the next one, that of unprepared leaders. Since the instruments are inadequate and the pay is poor in the extreme, the result is that in many cases those who work in the program are unprepared to do so. On many posts, high school students who have studied only a few years of piano are hired to play for chapel services, and the choir director is often one whose only qualification for the position is that he has a nice voice.

The resolution of the first two problems—getting adequate instruments (preferably pipe organs) and paying a sufficient amount to attract capable, qualified musicians—should help in some measure to alleviate the third problem, that of the unprepared leaders. In the case of large posts, it might be possible to have a full-time professional musician in charge of the post chapel music programs, with the duty of being available to assist in teaching and advising those who serve in the smaller chapels. Another solution is to arrange for the choir director and organist to attend a workshop. This would be of benefit to the chapel music

program, and if it could be arranged for the chaplains' fund to pay for sending the musicians to such a workshop, it would be one way partially to compensate for the present lack of adequate pay for most chapel musicians. (Most Protestant denominations have workshops every summer. The *Journal of Church Music* lists the major workshops each year in an annual workshop issue.)

The next problem, negative attitude, is one that is contagious and extremely detrimental to building a good music program (or any other program, for that matter). It is closely related to the problem of lack of long range planning. On many occasions, I have heard a choir director say that he didn't know what his choir was going to sing on Sunday, because he didn't know who was going to be there. Here we have the classic example of a negative attitude coupled with a lack of planning. The director would have better results if he planned ahead and announced the selection which the choir would be singing, with the positive attitude of having the choir there. (He could always have an easy standby anthem just in case half the choir was called out on an alert or field problem!)

The positive attitude is a very important one and especially so in dealing with volunteer groups such as the chapel choir. In college, I sang with a group whose director was a dynamic, positive-thinking man. He built the self-confidence of the group with frequent statements such as, "You're good, choir, really good! That sounded great." We enjoyed singing under his direction, and worked hard for him. The spirit of the group was one of constant striving to get better and to live up to the belief which the director showed in us. But things changed at school, and in another year we had a new director for the same group. This man never gave an unqualified word of praise. Each statement was qualified by a phrase such as, "That was pretty good, *but*. . . ." The choir lost its zeal and enthusiasm for singing under the negative leadership of the new director.

In looking for a choir director for a chapel music program, look for a person who is enthusiastic, likes people, and has a positive attitude. In seeking to create interest in the chapel music program, use bulletin inserts, announcements, and posters such as those available from Choristers Guild. These emphasize the positive aspects of participation: "Happiness is singing in the choir!" A positive approach is the key to the successful start of anything.

The simplest solution to the lack of long range planning is simply to plan ahead. It is a temptation to avoid planning a special music program for Easter, because there might be a field problem, or the chaplain in charge might get transferred. It is always better to plan ahead, just as though one were going to be

in that position for the next year or two. Plans can always be changed; better to make plans with the possibility of having to change them later than never to plan at all. Students in my course in service playing at Baylor University have to plan their organ music for a year in advance. In the chapel music program, I usually plan three to four months in advance, but keep a record of what is used and try to avoid repeating anthems more often than at six-month intervals.

The ideal solution is for the chaplain to plan his sermons and Scripture texts for three to six months ahead, and then to correlate these with the hymn selections and the anthems and other special music used in the service. For this purpose, it would be well to have a list of all anthems available, with the scriptural basis for the text, so that the chaplain will have this information in his file. Then, if he is planning a special sermon, he will know if an anthem is available which can be prepared to fit in with the subject.

Another major problem area is that of the actual music to be played and sung in the worship service. It is to be hoped that every chaplain has had a course in hymnology, or at least has a basic understanding of such matters as hymn tunes and meters. If the choir is going to have a processional and recessional, it is much better to plan the hymns so that these are generally in 2/4 or 4/4, rather than in 3/4.

The hymnal is a valuable source of materials for the worship service; many hymns can be used as calls to worship, prayer responses, or benedictions. We had an excellent director at one chapel in Germany who used fragments of hymns as the responses, such as the chorus to "Thou Didst Leave Thy Throne" as a benediction response.

In planning ahead, it would be well to plan to purchase several books of organ music for the chapel music library. Choir music usually is purchased by the chaplains' fund; organ music, unfortunately has been left for the individual organist to provide. It would be of great help to a new or substitute organist, coming in at the last minute to play a service or a wedding, if some books of organ music were the property of the chapel and available for general use.

One of the principal problems in the area of music itself is the flagrant and repeated violation of the copyright act which occurs among the chaplains or their choir directors. Be honest: remember the commandment, "Thou shalt not steal." Do not photocopy music, or allow any of your chapel staff to do so. It is against the law. If you find any photocopied music, destroy it! Many military

personnel think that because they are employed by the government they are immune from prosecution.

The choice of music to be used in the worship service can have a beneficial effect in overcoming many of the problems mentioned previously. Try using brass or other instruments with the organ, in order to compensate for an inadequate instrument. Many music catalogs list fine works which utilize other instruments in combination with the organ. If the instrument sounds really bad, or if the organist is not capable of playing well, try singing unaccompanied anthems when possible. Use other instruments such as the flute, violin, recorder, or clarinet to compensate for a lack of solo stops on the organ.

Develop a repertoire of choral music for specific problems. These would include some two-part music, using women on one part and men on the other, or using sopranos and tenors on one part, and altos and basses on the other. Have some unaccompanied anthems for those Sundays when the organ breaks down or the organist is on leave with her husband. Have some unison anthems for those times when half the choir is out on maneuvers. Have a few SAB anthems for those times when the choir is suffering from that universal shortage: not enough tenors. The main point here is that by planning ahead and having music to anticipate problems, the choir will be able to sing in almost all situations. A choir that sings every Sunday, instead of only an occasional anthem, has far more loyalty and enthusiasm and develops the ability to sing better.

If the choir is under positive leadership, and is singing well chosen music on a regular basis, then recruiting musicians becomes less of a problem. At one post we had eight professional musicians, holding a total of fourteen degrees in music, in our choir of twenty members. The reasons were that we sang good music, we sang every Sunday, and we worked ahead, rehearsing four to six weeks in advance. By doing this, if a choir member had to miss a rehearsal, he could still attend chapel on Sunday, confident of having rehearsed the anthem several times previously. This sort of planning ahead can contribute a great deal to the success of a music program.

There are many problem areas in the music program in the military chapel. However, there are solutions to be found to many of them. Some of the solutions, such as providing for adequate musical instruments, must involve long-range planning. Others can be solved with some short-term planning, a knowledge of the special needs of the miliary chapel, and a positive approach to the task at hand. It is not easy, but there is great satisfaction in meeting the challenge and in overcoming the difficulties. There is a great joy

in serving God, in seeking to lead his people in corporate worship through music.

SUGGESTIONS FOR CHAPLAINS

I. Attend a church music workshop. (*Journal of Church Music* lists major workshops each year in annual issue.)

II. Arrange for choir director and organist to attend a workshop. (This would be one way partially to compensate for lack of adequate pay.)

III. Have a post-wide music workshop. Important: Be sure workshop leaders understand the special problems of the military chapel and do not deal with ideas which are too vague or impractical for chapel use.

IV. Join Choristers Guild. (Save monthly newsletters to build a file of resource materials, new music, and posters.)

V. Compensate for inadequate instruments by using brass or other instruments with organ. Sing unaccompanied anthems when possible.

VI. Develop a repertoire of choral music for specific needs: unison anthems, two-part music, SAB, etc., so that the choir sings every Sunday, if possible.

VII. Plan ahead. (Long range planning should include bids for new pipe organs.) Plan worship services three months ahead. Correlate sermons and Scripture texts with anthems and hymns.

VIII. Be positive. Expect cooperation, results, and success.

SUGGESTIONS FOR CHOIR DIRECTORS

I. A choir can add much to a chapel service. It can aid a chaplain in leading an effective worship program. It can help to increase interest and attendance at the service.

II. It is possible to have a choir and to sing anthems even though there isn't the usual division of parts available: soprano, alto, tenor, bass. Ways to use a choir in which all parts are not present will be detailed below.

III. The director is of great importance in the success of a choir. Some of the qualities which should be held are:

1. Must know the music to be rehearsed. The rehearsal is no place for the director to "try out" music. He should be prepared ahead of time.

2. Be confident. Have a positive attitude.
3. Give encouragement and praise to the choir. (It is a voluntary group; they *don't* have to come.)
4. Keep a record of the music sung, and don't repeat too often.
5. Sing every week, if at all possible.
6. Always have an easy, well-known anthem ready to be used on those Sundays when half the choir is on leave, in the field, etc. In lieu of that, have a solo or duet ready, so that the choir always has some sort of special music.

IV. Uses for the hymnal.

1. The present Army hymnal can be used as a source for special music, responses, communion music. Try to use the hymnal creatively. (Note: A new hymnal will soon be published.)
2. These selections can be used as a choral call to worship: 115, 116, 174, 197, 327 (chorus only), 456.
3. Call to prayer or prayer responses: 320, v. 4. Also 234, in which the verse might have the words changed to read: "Spirit divine, attend our prayers, And make our hearts Thy home; Descend with all thy gracious powers; O come, great Spirit, come!"
   Another prayer response (or call to prayer) is the following by Allen Eastman Cross, sung to hymn 126: "Jesus, kneel beside us, In the dawn of day; Thine is prayer eternal-Teach us how to pray!"
4. Benedictions to be sung include: 132, 133, 134, 417.
5. Sing every week, if at all possible.
   choir is small, they might sing in unison, or in this way: first verse, unison; v. 2, men only; v. 3, women only; have organist repeat last phrase of hymn as an interlude, and then sing v. 4 with all in unison. Other variations could be used: v. 1, all; v. 2, men only on first 2 lines; women only on last 2 lines; interlude; v. 4, all. Here is a good way to introduce a new hymn to the congregation. The first week, the organist could play the hymn as part of the prelude or the weekly offertory. The second week, the choir could sing it as an anthem, the third week, the choir might sing the first 2 verses, with the congregation joining on the last two; the fourth week, the hymn could be used in the usual manner in the worship service.
   Some hymns which might be used in one of the above ways are: 13 (for Ascension), 25 (for Communion ser-

vice), 33, 34, 60, 105, 106, 112, 138, 140, 145, 147, 165, 175, 182, 207, 209, 216, 262, 333, 338 (Memorial Sunday), 342, 346, 348 (nice when sung to the tune of 233), 371, 381, 382, 383.

V. Two aids to the choir director are: *Thorson's Service Music Schedule,* in which the service music for a whole year can be listed, and *Thorson's Single Copy Anthem File,* which holds 210 anthems. Available through Augsburg Pub. House.

VI. Listed below are anthems which might be used in building a choral library. It is well to have some unison and two-part music available for those "off" Sundays, when half the choir is on leave, or when a choir is just getting started and does not have all voice parts represented. Two-part music can be used in one of these ways: have all women sing the upper part, and all men sing the lower (not too good if there are too many men for the number of women), or have the sopranos and tenors sing the upper part, and the altos and basses sing the lower part. This is good preparation for singing in 4-part harmony later, as it gets the men accustomed to singing two separate parts.

Unison:

1. We Walk With God—Mary E. Caldwell, H. W. Gray, No. 2930.
2. We Come With Songs of Gladness—Roberta Bitgood, Broadman Press, 926.
3. Praise the Lord Who Reigns Above—Katherine K. Davis, Broadman 451–663. (In unison, but uses a trumpet and organ as accompaniment. Very nice.)
4. Two Songs by Suzie—Sue Ellen Page, Choristers Guild, Dallas A–60 (uses tom-tom and tambourine).
5. In Heavenly Love Abiding—Bob Burroughs, Broadman 454–067.
6. Recessional—Gordon Young, Sacred Music Press E31.

Two-Part (SB, SA, or TB):

1. Led My Lord—Charles F. Brown, Broadman YF 036.
2. What Shall I Render to my God—Austin Lovelace, Canyon Press, Cincinnati #5503.
3. The Lord Is a Mighty God—Mendelssohn, Neil A. Kjos, ed. 9.
4. At the Name of Jesus—Austin Lovelace, Broadman YF 037.

5. Sleep, Little Tiny King—Don Besig, PreArt 2098.
6. The Yodler's Carol—Mary Caldwell, H. W. Gray 2863.

Three-Part (SAB):

1. God His Own Doth Tend and Flourish—arr. Wm. Hooper, Broadman YF 044.
2. O Sanctissima—arr. Beethoven, J. Fischer 9547.
3. Praise Ye the Lord—Charles Schirrmann, J. Fischer 9875 (w/parts for 2 trumpets and trombones).
4. In Quiet Confidence—Charles Schirrmann, J. Fischer 9840.
5. I Thank You God—David McKay, J. Fischer 9898.
6. Sing Praises—L. Stanley Glarum, Schmitt, Hall & McCreary 8013.

SATB:

1. God, My Strength and Fortitude—Austin Lovelace, J. Fischer 9200.
2. Jesus! Name of Wondrous Love—Everett Titcomb. B. F. Wood Music Co. 669.
3. We Thank Thee, Lord—Bortniansky-Tkach, Neil A. Kjos Music Co. 6513.
4. Be Thou Not Still–David Foltz, Mills Music 202.
5. O Saviour of the World—John Goss, B. F. Wood, 411.
6. The Love of God—Allen James, C. Fischer CM 6705.
7. With A Voice of Singing—Martin Shaw.

A good collection is SATB Anthems, Vol. IV, G. Schirmer. There are a number of very usable anthems, including Stainer: God So Loved theWorld; Faure: The Psalms; Franck: *Panis Angelicus* (in an English Translation); Shelly: The King of Love; Zingarelli: Go Not Far From Me, O God.

BASIC MINIMUM LIST OF ORGAN MUSIC

This brief list is intended as a point of departure, which it is hoped will stimulate organists into exploring further the vast amount of music written for their instrument. These volumes could provide a basic library of music to fill a variety of needs, a considerable range of suitable music for a variety of services, from very Liturgical to Evangelistic.

80 CHORALE PRELUDES OF THE 17TH AND 18TH CENTURIES. Ed. by Hermann Keller. Peters. No. 4448.

This is an excellent collection, with many works written for a one-manual organ and none requiring more than two manuals. It

is exciting to go through and discover how many pieces are based on hymns found in many of our American hymnals. Sometimes you have to play them to discover the connection; for example, Pachelbel's "Herr Gott, dich loben alle wir," number 38, is none other than the Doxology. For some, the lack of registration indications, other than an occasional notation, would seem a drawback; for me, it seems more of an advantage, because my own performance is not limited by the editor's choice of registration.

ORGAN MASTERWORKS. 23 Pieces for Service Use. J. Fischer No. 9534.

For a limited library of organ music, this would be a good collection, containing a diversity of styles and periods of compositions. "Voluntary," by John Stanley, calls for manuals only. Zipoli's delightful "Pastorale" and Bossi's "Even Song" have very simple pedal parts. With single pieces of organ music costing one dollar or more, this collection is well worth the cost. The range of composers is wide: Frescobaldi, Purcell, Bach, Handel, Franck, Widor, Vierne, and Karg-Elert, among others. As it contains registration suggestions for pipe organ, and electronic organ as well, this can be a most useful volume.

60 SHORT PIECES. Flor Peeters, H. W. Gray Co. Generally very simple, many with no pedal parts, sight-readable. Useful for interludes.

ORGAN VOLUNTARIES BASED ON EARLY AMERICAN HYMN TUNES. Herbert Colvin, Carl Fischer. For the evangelical service, or wherever one needs an organ piece based on a familiar hymn. Very nice.

WEDDING MUSIC, Book I (Concordia).

WEDDING SERVICE MUSIC, ed. David Drinkwater, (Fischer).

These are two of the best collections available. The Concordia publication will be uesful for all service playing as none of the pieces has a specifically "wedding" connotation. The Drinkwater contains some of the most requested processionals and recessionals, as well as such works as "Jesu, Joy of Man's Desiring," Davies' "Solemn Melody," and Campra's "Rigaudon."

For an expenditure of approximately twenty dollars, the above books would provide a basic library which would serve the needs of the chapel in most services.

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